

TWENTY-EIGHT PAGES

THE NEW YORK

DRAMATIC MIRROR

Vol. XLVII, No. 1,220.

NEW YORK: SATURDAY, MAY 10, 1902.

PRICE TEN CENTS.

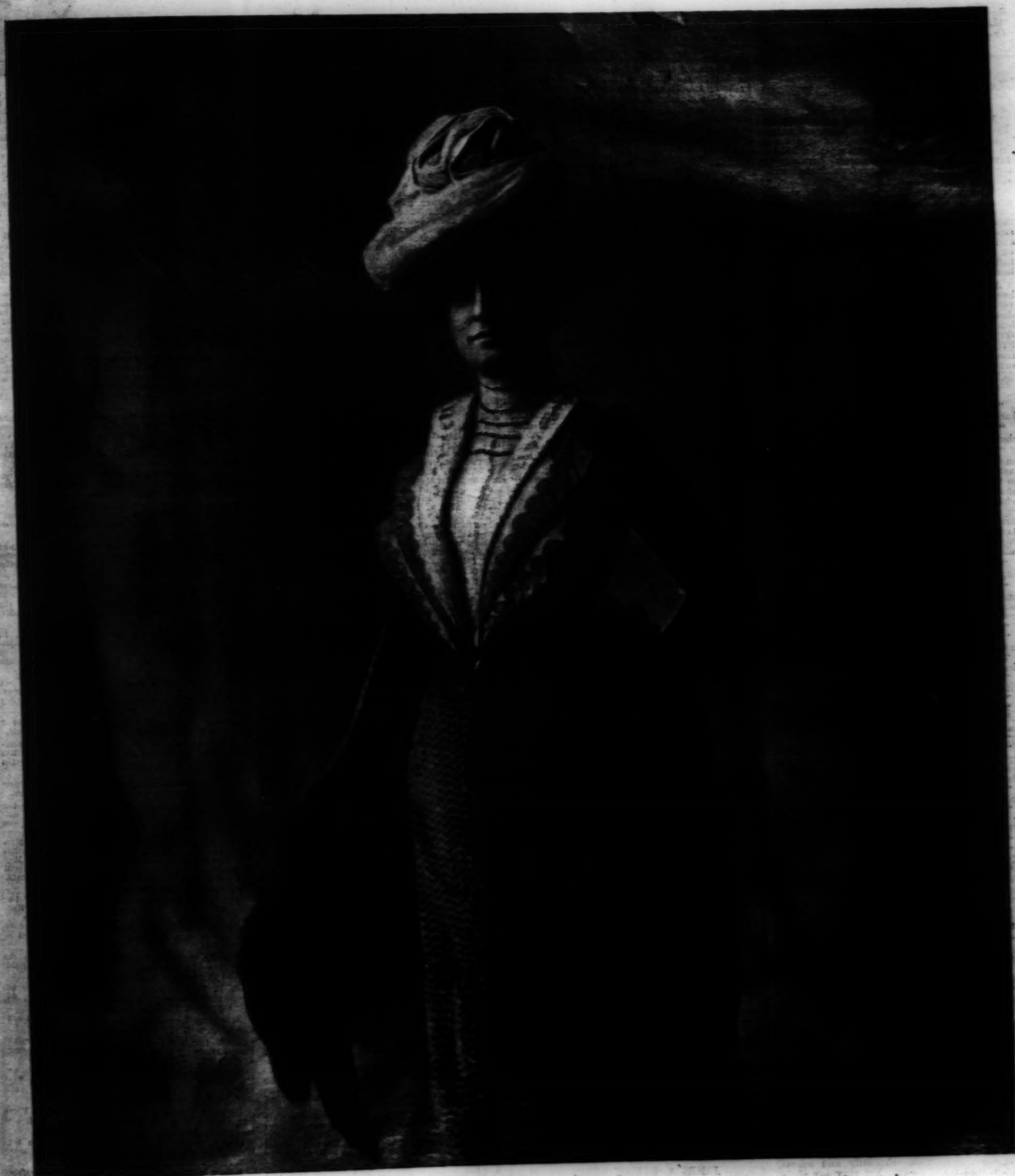
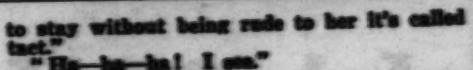


Photo by Bohrer Art Gallery, Columbus, Ohio.

CLARA BELLE JEROME.

Gossip of the Town.



The subject of the illustration on the first page of *The Mirror* this week is Clara Belle Jerome. Miss Jerome was born in Clinton, Miss., and her first appearance on the stage were in a series of amateur performances given under the direction of the late Joseph Froeder of Clinton, in which she played such roles as Cressida in *The Love Chase*, and Jessica in *The Merchant of Venice*. Since her professional debut eight years ago Miss Jerome has played under the management of Davis and Knapp, Eugene Tompkins, Ward and Wiles, in Nashville. After his death Messrs. Kennedy and Thall secured her services for the part of Jennie Morris in *Yan Yonson*. To this part she was particularly suited, and it was during this engagement that Arthur Dunn made her an offer to re-enter Nashville that she accepted. The two toured the country on headliners in all the Nashville theatres where they appeared.

Two seasons ago Miss Jerome and Mr. Dunn were engaged by J. C. Duff, of Daly's Theatre, Allen & Sweeney Girl, and it is in the part of Alice in this musical comedy that she has made her most pronounced hit. Miss Jerome is considered to be one of the most graceful dancers on the stage and possesses a soprano voice of fine quality and much flexibility. She sings with more than common expression and her enunciation is excellent.

Miss Jerome is at present negotiating for an appearance in a New York production next season.

The Actors' Society continues to advance in prosperity and to add to its membership in most encouraging fashion. During the month of August, sixty-seven applications were made through the Singing Post Department. Sixty of these players were members and seven were new members. Among the actors and actresses who have applied for membership during the past thirty days are: Richard Macdonald, Blanche Wales, Nat C. Gaborin, Henry Jewett, Kath. Erickson, Marion Willard, Margaret Gray, Clara Erickson, Claire Fritchard Winston, Frances Lynn, Michael Griffin, Ida Hamilton, Lenora Gaborin, Pauline C. Geary, T. Vale Wood, Charles Gaborin, Juliette Parisk, Cecil Gaborin, Archie Allen, Louis H. Crossman, Edward Cagg, William Cagg, Lucius H. Crossman, B. M. Jack, Estella J. Williams, E. L. Linn, Albert Randall, George Hildebrand, Adora Andrews, A. Burt Warner, Allen Warner, Rebecca Warren, John G. Edwards, George G. Edwards, Laura Neelands, John Deary, Edna Vernon, Paul Reed, John Deary, Edna Vernon, James Young.

Jere J. Cohen, Fred Niblo, and George M. Cohan are now sole owners of the Four Cohans' musical farcical production, "The Governor's Son," and all future productions. To be produced hereafter will be entered into a copartnership with them, however their combined interests. The business of the company continues large, notwithstanding the "Springtime" lull in theatrical affairs. The present season terminates May 10 at the Fox Theatre, Brooklyn. Extensive preparations to being made for the new season Sept. 1. New scenery or costumes, as entirely new third act set to be ordered. New and elaborate costumes will be placed those of the present tour, and a considerable amount of new printing will be used. The tour will direct the tour, which will include a Co trip. Charles M. Cohan's latest creation, "Lil Johnson," George M. Cohan's latest creation, Lil Johnson, is in preparation and will be a grand production. From sixty to eighty people will be employed.

For the Spring tour of his band through Middle States and Canada, John Philip Sousa engaged as soloists Lucille Jocelyn, soprano and Marguerite de Witzsch, violinist, both sets being new to the Sousa concert. Sousa will make their first appearance with the band in two concerts which will inaugurate this tour on Sunday, May 11, at the Metropolitan Opera house in the afternoon and the Metropolitan Overture house in the evening. Mr. Sousa is at present recuperating after his fatiguing tour of Winter at Hot Springs, Va., and is engaged in composing his new march, which is to be dedicated to King Edward VII. Mr. Sousa has composed the music for a patriotic hymn, "The March of the Nations," written by J. Whitcomb Riley, which will be heard for the first time at the dedication of the Soldiers' Shiloh's Monument on May 15.

David Warfield stated last week that he intended to study the role of Shylock with a view to acting it within a season or two.

Engine O'Rourke and Charles W. Myers
King Doda.

At the Old Crown Roads, which has had several road tours of thirty-two weeks earlier C. Astor's direction, will be seen for the first time in New York city the week of May 1 at the Grand Opera House. The company is headed by Masha Williams, who is seen in the role of Parquet, an octopus. Others in the cast are June Corcoran, Mrs. Charles H. Craig, Valentine, Mary Lane, Edwin Walker, Thelma Lane, John J. Henson, F. Monty Kelly, E. J. Bohannon, Louis Grier, Robert F. H. George Henge, Sidney Hewell, and George Child.

The first production of Genesvieve G. I. society play, *Martha Adams*, will be made at Garrick Theatre next Monday. Walter M. Lawrence, long business manager of Daly's at Lyceum theatre, is managing the production. The company engaged comprises Miss Maline, Dorothy Darr, Arnold Daly, Richard George Leslie, Miss Furman, Taliaferro, Miss Phillips, Charles Brandt, James and Leslie Bligham.

A peculiar accident befall the Richard company's baggage after their performance Monday, O. April 30. While being ferried from the theatre to a car in a place back of the C. & H. R. R. day out of fifteen trunks fell into the bay. contents were ruined, and the loss will \$1,000. All engagements of the company been canceled.

A season of grand opera in English, at prices, will be begun at the Grand Opera house June 3 by the Royal Cecilia Sing Opera of which James H. Morrison is manager. The company will include Harriet Frothingham, Allen, Virginia Townsend, Warren Northrup, Gene Abbott, A. Alberti, Lawrence Hooten, Ward Abner, and Frank Butler. C. A. and Felix Jager will conduct.

Louis Mann denied last week a report would appear next season in a Halcyon under the management of the Silver Frank L. Perley landed as untrue a story he was to make a star of Joseph Coyne. T. Powers declared he wasn't to be at W. H. Bayanida. So much for the verities of strict news.

JAMES A. BAILEY HERE.
James A. Bailey, proprietor of Barnum Bailey's Circus, arrived in town about last week and will stay here about three days. His visit is for the purpose of arranging the return of Barnum and Bailey's Circus to this country next Autumn.

Above is a portrait of Mary Emerson in the character of Loge, which she is playing in the new production of *Que Vadis* at the Academy of Music. In support of Louis James as Desdemona, Juliet, and Ophelia, and in the role of Gabrielle in *A Cavalier of France*, which she originated, Miss Emerson achieved great success. Her stock work brought her the title of *Lady Harding* and *Lady Windermere*. Miss Emerson contemplates a starring tour as soon as a satisfactory play is secured.

Therese Cernay, a member of the company at the Nouveantes Théâtres, Paris, was stricken dumb on April 15, just before the performance of La Princesse Bébé. The audience was dismissed.

In a recent issue of *Sturley's Illustrated*, a London weekly, Charles W. Stokes, who is now playing Canby in Arizona in the British metropolis, tells of "My Voyage with Prince Henry." Mr. Stokes was a passenger on the *Deutschland* that carried the German prince homeward.

Edwin Stanton, who has starred for two seasons in Mexico and Central America in El Maestro Prodigioso, has been engaged by Gordon and Bennett to stage their production of A Royal Slave. Thomas Kross and Fanny Graves, daughter of K. L. Graves, were married at St. Paul, Minn., April 25.

Minn., April 25.

Clayton D. Gilbert, who has been dramatic instructor at the Johnson School of Oratory, Minneapolis, will hereafter teach in the Emerson School of Oratory, Boston, during the Winter and instruct stage pupils in Minneapolis in the Summer.

The principals in the production of A Chinese Honeymoon at the Casino May 12 will be Thomas G. Scarborough, Adelle Hitchie, Edwin Stevens, V. Monahan Wheeler, Amy Angino, William F. Fette, Toby Claude, Grace Cameron, Charles Kirk and Nellie Webb.

Gustave Karher has arrived in New York from London. He will be musical director of A Chorus Line Honeymoon at the Casino.

Ella Snyder has left the cast of *The Sleeping Beauty* and the *Boat* and will sail for Europe May 18. Katherine Colvin has succeeded M. Snyder at the Broadway.

Joseph Jefferson has engaged for next season Frances Pemberton, the Philadelphia amateur whose appearance as Camille recently led the Quaker City to declare her another Mary Anderson.

The Seating theatre at Pleasure Bay, N. will be managed this Summer by Isabelle Underwood and George S. Starling. The season will open with Evangeline and other musical offerings will follow.

Joseph Jefferson made an address on the
of acting before the Barnard Club last Tuesday.
After the address Mr. Jefferson answered sun-
questions put to him by the club.

Harry R. Marshall left last Saturday for a month's business trip to Chicago and St. Louis. Violet (Voldaire) Holmes, who played the role in Handon's *Superta* last season, was

Arnold M. Alexander has resigned from U. S. Navy to join Elita Proctor Otis in East Lyn.

Franklyn Munnell and Ethel Clifton, of Aubrey Stock company, Eastern, closed their season with that company at Lewiston, Me., last night, and have gone to their Summer home.

son with this company to their Summer home at Maranacook Lake, Ma. Alfred Lester and the same company are resting at their home in Jersey City. J. Bennett, stage director of the company, severed his connection with it on April 26, at August 10 and has returned to New York.

For Her Children's Sake is the title of new melodrama from the pen of Theodore Salkin, which is to be produced next season at Sullivan, Harris and Woods. Mr. Krenkel is writing a play for Terry McGovern, entitled

W. F. Rochester has succeeded George Beam as stage-manager of The Sultan of at the Studebaker Theatre, Chicago.

R. P. Temple is to be the stage-manager of Wall and Becker's Summer Opera company at the Davidson Theatre, Milwaukee.

Leah Lambert, of the Castle Square company, is ill with typhoid fever at a Mil

The Fourteenth Street Theatre will have its opening attraction next season Brandon's play, *Robert Hammet*, with the author

Our John Bernard Atherton Furlong, of the Dolly den chorus, was married in this city April to Bessie Mabel Lynch, a non-professional.

Grant Stewart will play Alfred Jingle Wolf Hopper's production of Pickwick next son.

John Foley, said to be a member of the 1
sion, was found in an unconscious sta
Sixth Avenue and Washington Place
Wednesday morning. He was taken to St

Wednesday morning. He was taken to St. Vincent's Hospital. He is reported to be a sufferer from hemorrhages.

• • •

Pearle Night, title-role The Telephone Girl

THE FOREIGN STAGE.

LONDON.

Gawain Goes to Stratford-on-Avon — The Shakespeare Celebration — Chat and Comment.

(Special Correspondence of The Mirror.)

London, April 28.

Although I knew that many of your native Minors readers would, as usual, go to Stratford-on-Avon to celebrate the local Bard's birthday, yet, of course, I knew that myriads of Minors readers could not come. In the interest of these far-away friends, therefore, I once again negotiated the two hundred odd miles involved in the journey and went down to the quaint and beautiful old town and to its fine memorial theatre which, as our poor friend, Augustin Daly, posthumously announced in connection with a memorable performance he gave there, is "on the grassy sward by Avon's margin."

Some miles before we got to Stratford I found the American language in evidence. Indeed, when we changed trains at that sweet but somewhat old Warwickshire health resort, Leamington, I found groups of bright, cheery American tourists.

On stepping into the ancient borough of Stratford, I at once found the American flag looming large over many a house and in front of many a venerable hostelry. Of course the English Union Jack was to be seen here and there. So was the St. George's Cross, in honor of its being St. George's Day as well as Shakespeare's birthday. Moreover, that quaint little steam launch, *The George Washington*, with its bold placard "Welcome to the Avon," was much chartered during the day for trips up to Charlecote, where the boy had staid so many of Sir Thomas Lucy's deer that he was fain to fly to London.

That favorite American hotel, the Red Horse, generally known as Washington Irving's hotel, had, I found, only just room for Ellen Terry, who could not find room at the Shakespeare, where her manager of the moment, F. R. Benson, was stopping. All the places were full, but I managed to slip into a very ancient hotel called the Garrick, after the great little Davy, who by his great Shakespeare jubilee there about a hundred and fifty years ago, first brought the Bard into fashion and thus helped to found Stratford-on-Avon's fast and increasing prosperity. For you must know that beyond brewing a certain celebrated kind of pale ale in one little quarter of the town, this Warwickshire borough gets its livelihood entirely out of pilgrims to the Stratford shrine.

Speaking of shrines, I found large contingents of American and other pilgrims at the wonderful old church wherein the Bard was buried. The grave was more than ever smothered with splendid wreaths. One of the most noticeable was from that celebrated student of Shakespeareville, Novelist, Marie Corelli, who had, I found, built herself, since my last visit, a gorgeous, not to say gilded, new house wherein to write novels and things. Marie's floral tribute to our old friend William had attached to it a card bearing the following inscription: "From Shakespeare's most devoted, but humblest student, Marie Corelli."

The birthplace in quaint old Henley Street and the High Street's ancient grammar school, where Shakespeare learned his A B C's, and, of course, Anne Hathaway's cottage, where he went a courting, all, of course, were largely patronized. And so there was plenty to see and plenty to do before we sat down to observe the celebration play, again supplied by F. R. Benson and company, but this time at night instead of at the usual matinee.

From an early hour in the morning I found huge crowds waiting outside the Memorial Theatre, despite the fact that a disquieting rumor had been going around the town setting forth that Ellen Terry was too ill to play. Happily rumor's thousand tongues lied, as usual. I found that the fair Ellen was not only not ill, but extremely well and looking splendid after her recent tour with Irving on your side. The Shakespeare celebration play selected was King Henry VIII, perhaps because Shakespeare wrote so little of it. Anyhow, when Ellen Terry dashed on to the stage as Queen Katherine of Aragon, thus making her first appearance in England since her return from America, she speedily showed that she was in her best histrionic form. She played the part even more magnificently than she did in Irving's memorable revival at the Lyceum some ten years ago. She was heartily applauded and called and recalled throughout.

When the play was over, Benson having scored heavily en route as Wolsey, the great Ellen was made by Stratford's mayor, a life-governor of the Memorial Theatre Museum and Library Committee. After that we had a grand reception in the Shakespeare library until the small hours. Altogether it was one of the best and brightest Shakespeare celebrations I have yet attended in the birth town. I ought perhaps to add, for the edification of your Mrs. Gallup and other Baconian-Billingslappians, that Stratford's Shakespeare Restaurant did a roaring trade, perhaps because it is kept by one Bacon!

London did not go in for much Shakespeare celebration. Being the principal city in the empire which Shakespeare loved and helped to make greater, London seldom takes any special notice of the birthday. All we had of this sort of thing in the metropolis was the usual dinner of the Urban Club of old Shakespeare lovers, and Ben Greet and company's usual Shakespeare week at the Metropolitan Theatre, Camberwell. The Ben Greeters did during the week Romeo and Juliet, Much Ado About Nothing, The Merchant of Venice, Twelfth Night, and Henry V, the last named given in Elizabethan costume and without scenery, and they did them all admirably.

The only new plays we have had this week have been a couple of blood and thunder melodramas entitled, respectively, *In the Midst of Life* and *The Wicked City* (meaning, I regret to say, London). Both plays proved so full of forgeries, child-stealings, burglaries, blowings up and murders that they will, I doubt not, continue flourishing around the suburbs and the provinces for some time to come.

From to-day, however, we shall be busy on the new production and revival line. For example, this afternoon Harrison and Maude will revive *Caste*, at the Haymarket, with a splendid company; to-night, in *Faust*, Sir Henry Irving will make his reappearance at the Lyceum, which has, I find, been besieged by waiting playgoers since the early dawn. On Monday we are to have Beerholm Tree's fifth anniversary of the opening of Her Majesty's, always a grand affair, also the production of Arthur Shirley and Ben Laundek's new adaptation, *Little Jim* (Le Petit Muet), at the Dalston Theatre in the far north of

London. On Wednesday Charles Hawtrey will make his professional reappearance at the Prince of Wales's Theatre. On Thursday Olga Nethersole, who has been threatened with a Sappho-title injunction, will start her season at the Adelphi, from which theatre Arizona shifts to the Princess on Monday. And next Saturday, if present arrangements hold, George Edwardes and Charles Frohman will produce *Three Little Maids* at the Apollo.

Mrs. Lantry's revival of *The Degenerates* has not caught on at the Imperial and will be withdrawn next Saturday. The Lily has been unlucky up to now in her beautiful new theatre. She had a good win, however, at the Epsom races this week, and she has let the theatre to Arthur Lewis for a Madame Refane season next month. In June Sara Bernhardt comes to the Garrick, where Anthony Hope's *Pilkerton's Peerage* reaches its one hundredth performance next Tuesday. Henry Arthur Jones' daughter, Ethelwynne, was this week married to the Garrick's acting manager, Monague Vivian Leveaux, known as the youngest acting manager in London. Also this week Dorothy, the daughter of James Davis, otherwise Owen Hall, was married to M. Le Maire Warren, of the Belgian diplomatic service. Bishops, players, diplomats, dramatists, nobles and so forth weighed in at both weddings with all sorts of costly presents.

Mrs. Hermann Vesin, who a quarter of a century ago was one of our finest actresses, committed suicide while under a fit of insanity a few days ago, and was buried on Tuesday, amid a large assemblage. A statement was sent around the papers to show that Hermann Vesin, a fine actor he, was too ill to attend the funeral. Vesin, you know, is a Philadelphian.

There has been since yesterday much murmuring among the West End theatrical managers on hearing that the King has expressed a wish that they should close on certain days during the coronation festivities. These managers murmur because up to now the music hall managers have not been asked to close their places.

GAWAIN.

ROME.

The Latest Italian Plays—Foreign Dancers Create Sensations—Notes.

(Special Correspondence of The Mirror.)

Rome, April 10.

D'Annunzio's *Francesca da Rimini* has met with fresh successes at Bologna, where Duce has been proclaimed "divine," especially in the third act. About a dozen ladies went to the theatre with the express intention to him. A proof of this is that they went to the theatre before the performance began to "rehearse" their hisses. When, however, they began to "perform" their hisses they were immediately silenced, and they would have been expelled had they not ceased in time. At the end it was almost impossible to keep track of the number of times the artists and D'Annunzio were called before the curtain.

In Venice there was another triumph. Not a place was vacant in the whole theatre. In fact, there is not a town in Italy, excepting Rome, where the tragedy has not met with success.

In Rome we have had a new comedy, *Grandma*, which is very like one of *Glacinto Gallina's*. It is the story of a father refusing his permission to marry a certain girl until the girl's grandmother has a talk with the young man's father and tells him how her own life had been wrecked by a similar case; and it was precisely his own father who had opposed her marriage with the man of her choice, and she was compelled to marry a man whom she did not love and made her life a misery. *Gallina's* comedy on the same subject is much better treated. However, such as it is, *Grandma* pleased.

Another novelty is a dramatization of the old tale, *The Stolen Bucket*, which is nearly three centuries old. The author of this new comedy is a young lawyer of Modena. He has kept faithfully to the original version and has produced a prologue and three acts out of it.

The action takes place about the middle of the fourteenth century, during the reigns of Frederick II and of his son Enzo.

In the prologue the personages are Jupiter, Mars, Phobus, Saturn, Bacchus, Vulcan, Mercury, Pallas, and the scene is in Heaven. Clouds fill the background, and Jupiter sits on the left, surrounded by the gods and demigods. A chorus of demigods opens the drama, and this is followed by a tremendous storm, which in its turn is followed by light and sunshine.

The gods decide to take part in the war then going on on earth. Meanwhile Mars makes love to Venus, and Vulcan, who is lame, accuses Mars of dishonoring him. Jupiter intervenes and causes another storm to burst out, filling the scene with darkness, during which all run off—that is, all excepting Jupiter, who makes a speech before the curtain drops.

Act I opens on the Modenese camp of Castelfranco. Soldiers are singing while bivouacking, and a host of girls appear, led by Renoppia, to offer themselves as volunteers. Of course all the warriors fall in love with the girls, the leader with Renoppia. But the girls will have nothing to say to them. "They have come to fight," they say, "not to make love," and they compel the men to take up their arms and do their duty.

Act II presents a little fighting, in which the women show more courage than the men, and in Act III comes peace, when Renoppia and her companions are lifted up on birds and disappear amid the clouds, to the consternation of all their admirers below. In its present state the play is better suited for the libretto of a comic opera, which will no doubt eventually be its fate.

Yvette Guilbert and Loie Fuller have been here. Of the two Loie has been the greater success. She perfectly surprised public and critics alike in the dances, "Firmament," "Fire," "Lily," "Tempest," "Archangel," and "Serpentine." Her greatest success of all, however, was in her religious dance to the accompaniment of Gounod's "Ave Maria." In this she was clothed in white lace and soft veils, her arms and bare feet alone being seen. Her undulations and mystic poses in this dance were really most poetic and beautiful. She also gave a few mute scenes, expressive of fear and grief. And to the accompaniment of Chopin's nocturne she gave her "blind dance," which was worthy of the great master's immortal music. In contrast to this wonderful dancer represented a Bacchante dance, with all its sensual seduction of poses and steps. Nothing like it had ever been seen in Rome since the old days of Cerito, Elliker and their kind.

Another dancer has also been here, this time

the little Spanish dancer, Guerrero. She is small, graceful and very simple. She seems to be a bit afraid of the public, and never refuses an encore. She was born in Seville, and from childhood evinced a passion for dancing, dancing and posing by herself before a looking-glass. Then a master was given her, but he soon declared that she knew as much as he could teach her. She is as clever as a mime as she is as a dancer, and need fear no rivals in her own style. Her favorite pantomime is *The Rose and the Knife*, in which she dances Lacombe's famous "Etudiantina." After Italy she intends to visit Austria, Germany, London, and New York. She is the best dancer we have yet had, always excepting Fuller. Her movements are correct, her dancing perfect, and the expression of her face most artistic. Her smile also is delightful, and, she is not covered with jewels.

Lina Cavallieri is a greater wonder still. From a little music hall songstress she has become a prima donna, "di gran Cartello," as Italians say. She has taken the public by surprise. It seems incredible that she can have learned so much within three short years. We forget that the greatest actress France ever knew, Rachel, began by singing in the street, and that the famous tenor, Gayarre, was once a chorus singer, as also was a still greater tenor, Rubini. Two thousand and more people went to her last performance of *Traviata*, and she had to repeat "Amami Alfredo," so beautifully did she sing it. At the end of the opera showers of camellias were thrown over her, and more than twenty huge baskets of flowers were presented to her on the stage. One was five meters high.

Franchetti's *Germania* is a great success. The Duke and Duchess d'Aosta, the Count of Turin, and the Duke of Abruzzi were present at the first performance, as also were all the art, literary and music critics of the town.

Ristori emphatically denies having had interviews with certain reporters and journalists. It is perfectly true, however, that she objects to too much realism on the stage. She even gave a hint of this to Salvini the first time they met. She is not quite so severe to-day, though, like most old people, she still thinks that the artists of her day were better than the artists of our day. She must not be offended, however, if we cannot all of us think as she does.

S. P. Q. R.

PARIS.

Decadent Drama At Antoine's—Many Successes—Capus Is France's Fitch.

(Special Correspondence of The Mirror.)

Paris, April 18.

Coeurs Vornis, the society comedy by Laquet and Laura, paints Paris society in a pretty "blue" hue. The epigrammatic sinners of the Pinero and Wilde players are Sunday school scholars by comparison with the people of this drama of decadence. Society must be in a sorry state when a brother eggs his sister on to adultery and when, subsequently, the sister's husband condones his wife's fault and there is a happy reunion of brother, sister, husband and lover over a dinner at Monte Carlo. Such is the picture drawn by the authors of *Coeurs Vornis*. Certainly it is implausible and might better have been left untold. The dialogue bristles with worldly philosophy, and morality is at its lowest ebb. Since the adverse criticisms with which the play has been generally greeted the authors have announced that they intended it to be a farce. But, classed as such, it is in execrable taste. Antoine was not in the cast, but his company appeared with its usual success.

The new Varney operetta, *La Princesse Bébé*, is the new offering at the Nouveautés and seems likely to catch some of the prevailing good business. It has the merits of decency, of a pretty, fanciful story and a light, tuneful score that shows Varney at his best. Above all it has the joyous presence of Mlle. Cassive, whose beauty and talents serve a much better cause than they did in *The Girl from Maxim's*. Mlle. Cassive will not be in the cast long. She soon goes to London with the company that is to present *Le Billet de Logement* and other farces there. Decourcelle and Berr are the librettists of *La Princesse Bébé*. Among the other prominent members of the company are M. Germain and Mariette Sully.

Success also perches at the Palais Royal, where large audiences scream with laughter over Heros and Millon's *The Family Hotel*. It is conventional enough in story with its trio of flirtatious couples, who make rendezvous at the same hotel room; its dashing in and out of doors; its thick-headed police commissary and its daring display of the *demi-déshabillé*. It is a pity that such plays succeed, but the Palais Royal's clientele seems to want them.

Cyrano de Bergerac has been revived at the Porte St. Martin and its drawing powers are again manifest.

Of interest to Americans was the benefit for the McKinley Memorial Fund at the Opera Comique. A crowded house enjoyed an excellent programme that included Sarah Bernhardt, Rejane, the Coquelins, Mozart's Bastien et Bastienne and an act from Grise-lidia. The receipts were very large.

Next week comes one of the big events of the season, the production by Sarah Bernhardt of F. Marion Crawford's *Francesca da Rimini*. Another premier near at hand is that of *Petite amie* at the Franciska. Lucette will soon be put on at the Gymnase as the successor to La Bourne on la Via.

Among the notable hits of the year are *Madame Fillet* at the Athénée and *Les Deux Ecloles* at the Variétés. This last play is adding much to the already large income of Alfred Capus, who, in view of the number of his successful plays, may be styled the Clyde Fitch of France. Capus, I fancy, is the more prosperous of the two. His income is said to average \$5000 a day.

The free ticket abuse, that is one of the crying evils of the Paris theatres, was the subject of a conference of managers recently. Various remedies were suggested, but the only effectual remedy was not adopted. That remedy is the immediate discontinuance of all free tickets save those for the press. The parasites who prey upon the playhouses here should be barred once and for all. Curiously enough these scoundrels have become such a recognized institution that one manager—Porel, Rejane's husband, of the Vaudeville—defended them as a necessity.

The Barnum and Bailey season here was a stupendous success. Think of average receipts of \$4,500 a day! Yet those are the figures announced and verified.

La Passerelle, now at the Vaudeville, makes way in a few days for *La Mascotte*. The Renaissance is preparing *Les Perches* and *Simonne*. Papa Veut une Artiste is the odd

name of the Cluny's next offering. The Dejazet announces *Les Boulevard* for next week. The activity that has marked the present season continues.

T. S. R.

VIENNA.

Many One-Act Plays—Three Failures—Composer Massenet Decorated.

(Special Correspondence of The Mirror.)

Vienna, April 1.

During the two weeks preceding Palm Sunday business at the local theatres assumed quite a prosperous air. Steiner's Opera company moved from the Orpheum to the Theater an der Wien, where they opened to a packed house with *The Belle of New York*. The costuming and staging reflect great credit on Director Steiner, though little credit is due the translators, who have made a sorry batch of the comedy.

"Everything sold except standing room," was the usual reply of the man in the box-office at the Volkstheater during the last week of Alt-Heidelberg.

Das gewisse Etwas (*The Certain Something*), that replaced *Das Susane Maedel* at the Carl Theater, proved also a strong attraction.

Of new productions there have been only three since my last letter and all are failures. Mikesch-Mall, a story of contemporary Vienna life, by Carl Baron Torressani, produced at the Kaiserjubilaeums Theatre March 10, treats of commonplace events in a commonplace manner. The second act, a matrimonial agency, made the piece look for a moment like a success, but the third and last act were so dull that the little good was overwhelmed by the bad long before the finale was reached. Der grossen Theophil, by Ernest Bach and Wilhelm Papp, two local actors, was produced at the Raimund Theater March 12, and in spite of a heroic effort on the part of Austria's most popular comedian, Gerardi, proved a dismal failure. The comedy was forced and often of ancient vintage. Girardi can, with half a chance, make a success of any comedy, as he did with *Der Kellermeister*, but in *Der grossen Theophil* he had no opportunity at all.

The third disappointment was the first production in Vienna of Shakespeare's *Measure for Measure* at the Royal Theater March 13. The translation is not good. Many of Pompey's best lines were either ruined or cut out altogether, and the role of Angelo was but poorly conceived by Herr Kainz. The staging and costuming, which are ascribed to Regisseur Krastel on the programme, are also faulty. Then there is the historical incorrectness that places the action at Vienna, while if the events ever did occur, they probably took place at Innsbruck. Every little *Wiener Burch* knows of Shakespeare's faulty geography and critics never fail to mention the mistakes of "the discoverer of the Bohemian Sea," as they call him. Possibly if the German translators had done their work better the German critics would not find so much fault with the "Great Master." The Royal Theater, as well as the Royal Opera House, is owned and controlled by the municipality. While not so large as the Opera House the theatre is more striking, situated, as it is, isolated on the most beautiful part of the Ring. The direction consists of Max Eugen Burchard with ten subordinates. Behind the footlights are Regisseur Krastel with twenty subordinates, besides stage hands and fifty-seven players.

There is but little difference in the prices of admission of the two Vienna playhouses, which range from 24 cents to \$2 in the municipal theatre, and from 12 cents to \$2 in the private theatre. Boxes seating four persons range from \$2 to \$10. All of these theatres are arranged with standing room for two to four hundred persons. This space is behind the last row of the parquette, and has a special entrance from the promenade.

One-act plays are becoming quite the fashion on the German stage, in several places entire programmes are made up of what Americans call curtain-raisers. Of a dozen of these plays produced during the past month the following were the most successful: *Wolfsblut*, a moral problem that leaves the public to decide, whether or no, a man who finds himself at an advanced age broken and useless, has a right to destroy himself. *Pum*, a child's story, that tells all about an Angora cat who has kittens and an observing little girl, who is thereby led to doubt the truth of mamma's story about the stork. *Volkensufthierung*, that would decide if the janitor of a Privy Councilor's house can morally and ethically have a family of more than five children. *Stranfar*, a pretty little love tale about Student Favrolles, who, in love with *gricette* Lina, has, during his vacation, won the heart and hand of a rich banker's daughter, but who, having a good heart, does not want to desert Lina. Lina sees in his love a straw fire, which has burned out, and leaves him as he sleeps.

The first performance of Massenet's more than thirty-year old *Maria Magdalena* was given here Palm Sunday at the Royal Opera House and was declared by local musical critics to be the highest point attained in religious music by contemporary composers. Massenet, who has been in the city more than two weeks, was decorated by the Kaiser with the medal for Art and Philosophy in celebration of the one hundredth (not consecutive) performance of *Manon*.

Throughout Holy Week the municipal theatres were closed and the private theatres from three to four days of that period.

Wieland, Marinette Theater director, whose name has for fifty years been a household word in Southern Austria, died March 23 in St. Andrae-Moerdern at the age of seventy-seven.

A lottery has been sanctioned by the Government, the proceeds of which will be devoted to the Empress Elisabeth Actors' Home Fund. The capital prize will be 50,000 kronen.

The Union of Hungarian Actors have decided to exclude from membership actors who perform on the vaudeville stage.

CLAUDE C. BARNHAM.

COPENHAGEN.

When We Were Twenty-One—Sherlock Holmes—A New Bjornson Play.

(Special Correspondence of The Mirror.)

Copenhagen, April 1.

First let me correct a printer's error in my last letter: The Royal Theatre is lying on "the King's new market place," which is a handsome, open square, where nobody would dream of having a market. It is only the funny old name (*Kongens Ny-Torv*) that is misleading. Mistaken, however, is also the theatre, and it is with a feeling of relief one hears that the two managers have resigned their positions, to take effect the end of this season. It is to be hoped that younger and more enterprising men will take their places.

Nothing very noteworthy has been produced in this theatre this month. King Lear has been presented excellently, and actor philosophic Karl Mantz has rendered the King finely. The role is, perhaps, the best suited of any to this distinguished actor. By the way, we have also had a novelty. When We Were Twenty-one has been produced here. It was very enjoyable—that is, the people in it were unusually capable, especially the women. I might name of the male portion of the cast, Messrs. Mantz, O. Ponson, and Paul Nielsen, and of the women, Mrs. Bloch, wife of Professor Bloch, the excellent scenic instructor and stage-manager of the theatre.

The Dagmar Theatre has again produced a Bjornson play, Mary Stuart in Scotland. The play as it is written has five acts, but the theatre, after the express wish of the author, gave only the four first acts, for the author means that the last act has nothing to do with that portion of the unhappy queen's life which he has portrayed. Therefore he has cut it out of the tragedy, and reserves it for use until he writes another play about the same queen, which it is now his intention to do. Meanwhile the four acts are given with the under title of Darnley, and although the play seems somewhat curtailed, it is very powerful and dramatic. It has won a great success, and the theatre hangs out the red lantern (that is the sign here for S. R. O.) every night.

From Bjornson to Conan Doyle is quite a jump downward; but the theatre man must see everything. Sherlock Holmes has been running quite a time at the Folie Theatre (the People's Theatre). It has all the effects—revolvers, horrible crypts, kings of crime, and the rest. But it has also won success, too; the one hundredth performance is in sight.

Copenhagen is a great city for concerts. There is one nearly every night during the season, which lasts from September to the middle of April. All the virtuosos of Europe visit us once or twice a year, as do also the great orchestras of Germany and Austria. To be thanked for this is the music agency of Wilhelm Hansen, that with great system arrange everything connected with the concerts. The musician has only to come, play, and win. The great Leipzig philharmonic orchestra, under the direction of Hans Windstein, was here a short while ago. The orchestra's playing is brilliant and finished. On the programme was Mendelssohn's Concert, for violin, with orchestra; the violin was played by the eminent Mrs. Norman Nenda (Lady Hallé). In the allegro non troppo of this concert there was a little melody, that was echoed again and again. It was none other than the chorus of that lively American ditty, "Climb up ye little children; climb up ye olden children; climb up to the sky; now is your chance to get to heaven," etc. Thus great spirits meet.

AUSTRALIA.

The Plague and Other Influences Hurt Business—Americans in Demand.

(Special Correspondence of The Mirror.)

SYDNEY, March 11.

The effects of the plague scare are being severely felt by Sydney managers, as large numbers of country players appear unwilling to visit the city, although the risk is extremely slight. All the Sydney playhouses have been officially declared safe from a sanitary point of view, and of the hundreds employed before or behind the curtain, not one has, so far, contracted the disease. Her Majesty's was closed for several nights by reason of the plague having attacked a boy selling fruit in the gallery. He had been visiting a plague infected building, and was taken ill at his own home. Then an employee in an adjoining hotel handled a plague smitten rat, and died a few days later. It was the same at the Criterion. There was nothing the matter with the playhouse, but the adjoining hotel was in an unsanitary condition. It was largely used by professionals, and when the disease broke out two of the earliest victims were Nellie Booth (Mrs. I. H. Clyden) and Ada Lee. The idea of reopening the theatre has been abandoned for the present, but when the scare has subsided it will probably be occupied by a company under the direction of Alfred Woods and Maude Williamson. None of the American visitors to Australia have contracted the disease. The plague has appeared also in Brisbane and Melbourne, but none of the theatres in either city have been affected.

Australian managers will find their troubles increased by the closure of several thousands of their best patrons to London for the purpose of witnessing the coronation festivities. It looks as if the present season were destined to become one of the most trying, from a managerial viewpoint, ever experienced in Australia, and the position is rendered more acute by the severe competition.

In Sydney George Musgrove's gorgeous spectacle Aladdin is attracting good houses, and the same may be said of Ben Hur at Her Majesty's; but the great crowd is at the Lyceum, where Bland Holt has commenced a season with Hearts Are Trumps. The popularity of Bland Holt is something phenomenal. The great army of Australian playgoers appear to regard the actor-manager and his wife as personal friends, and a visit to the playhouse at which they may be performing as a duty not lightly to be disregarded. Mr. Holt holds the Australian rights for a score of Drury Lane and other dramas, but is unable to stage them by reason of the popularity and luscious runs of those already produced.

The success of the World's Entertainers, now under the management of Messrs. J. G. Williamson, Lee, and Hial, has completely revolutionized the Australian vaudeville business, and at present the generality of English variety artists are at a discount. At the Sydney Palace business has been very good, the company comprising many of the original members, who have returned from their season at the Melbourne Bijou, their places in the Victorian capital being taken by a fresh company from America. It is intended to form a third company to tour New Zealand, and before long it will be possible to arrange for tours throughout the commonwealth, thereby enabling artists to obtain longer engagements.

At the Sydney Tivoli Harry Richards has modeled his programme on lines similar to that at the Palace, but, in so doing, he claims to be simply reverting to the form of entertainment originally provided by him when he first made his Australian debut as manager. There can be no question that the change is a popular one, as is the strong infusion of the American element, although in several instances the language and business have to be toned down, a

fact which artists engaged for Australasia would do well to bear in mind. The Sydney Empire has followed in the wake of the Palace and Tivoli, but with less encouraging results, although when the place responds at last—its closing being necessitated by the need for sanitary improvements—Mr. Fuller hopes to make a more attractive start, despite the high salaries demanded by popular performers here.

Vaudeville has also become the rule at the Sydney Opera House and Bijou, at both of which places the American entertainers predominate; at the Adelaide Tivoli and at the Brisbane Royal, that is now under the management of Harry Richards.

At Her Majesty's, Melbourne, A Runaway Girl is eclipsing the success of Floradora, the business having broken the record. With San Toy, another big success, Mr. Williamson is likely to recoup his losses with the Italian Grand Opera company and Alice in Wonderland. Some of those engaged in the latter production will be absorbed in a new touring company now being organized by Mr. Williamson, with a repertoire including The Runaway Girl, San Toy, Floradora, The French Maid, and The Belles of New York. The tour commences on Monday at the Adelaide Royal.

The success of Sweet Nell of Old Drury at the Melbourne Princess is largely due to the exquisite acting of Nellie Stewart. It is considered the finest impersonation of this favorite actress.

William Anderson is billed to follow John F. Sheridan at the Melbourne Royal, with his company from the Sydney Lyceum.

George Willoughby and Edwin Geach, who have taken over Charles Arnold's theatrical arrangements, will open with The Wrong Mr. Wright at the Melbourne Bijou, instead of at the Sydney Criterion. Miss Roland Watts-Phillips will take the place of the late Sallie Booth.

It is expected that Mrs. Patrick Campbell will commence an Australian season in June. It is purely a question of terms.

Wilson Barrett has been unable to arrange for a return season in Sydney, in consequence of Her Majesty's being occupied by Ben Hur. He will terminate his Australian tour at Brisbane, and then proceed to South Africa.

After Mr. Musgrove's season at the Sydney Royal, it will be occupied by an American company that will present 'Way Down East, Lovers' Lane, and other plays.

The Broughs will shortly retire from theatrical life. Had they placed more reliance on simple comedy than on plays of The Second Mrs. Tanager school, the pecuniary results of their Australasian season would have been better. Charles Arnold is said to have netted nearly \$150,000 with his farcical pieces, and W. T. Hawtrey will return to London with a full lined purse as his reward for a Message from Mars. Problem dramas signify half-empty houses in Australia.

JOHN PLUMMER.

GOSSIP.

Dick Quilter has closed his season of thirty-four weeks with The Fatal Wedding, and has been re-engaged by Sullivan, Harris and Woods for next season.

Christie MacDonald was ill and out of the cast of The Tornado at the Knickerbocker last week. Her role was taken by Margaret McDonald.

An interesting programme was given by twenty advanced music students of Goucher Kiewit at Knabe Hall on Thursday evening, May 1. Mrs. Edgar P. Foster, Mrs. Janette Johnson, Mrs. Anna Firman Jack, Dr. Albert Brown, Baroness von Elster, Anita MacMichael, Sherman Miller, Frances Wadsworth, Josie Schwartz, and Nellie Boon sang varying selections. Sylvia Brunsdars played the violin. James W. Blocker gave piano selections. Other numbers were given by Nellie Dixon, Bernard Segal, Mrs. Leach, Miss Dixon, and Messrs. Blocker and Segal. Little Miss Deutsch, Master Scharf, and Master Fashow also participated, and showed versatile talents.

Violet Dale, who has been filling engagements in England and Scotland the past year, sailed from London on May 3 and is expected to arrive in New York on May 10.

Odell Williams was reported slightly better yesterday.

Elma Gillette and her husband, Dean Burup, who have just closed with Lost in the Desert, are visiting the former's parents at Milwaukee. They will return to New York in time for next season.

Willie A. Hall and Elma Cornwell, who closed with Midnight in Chinatown at Joliet, Ill., May 3, will spend the summer at their home in Chicago.

My Friend the Count, a farce by John Saunders, was produced at Aubrey Park, N. J., May 3, and is said to have scored a hit. In the company are Mr. Saunders, Thomas Morgan, Norma Mendia, Virginia Reeves, Gertrude Clements, and others.

James B. Delcher will retire from the management of the Charles B. Hanford company in The Taming of the Shrew on May 10. Mr. Hanford will play the rest of the season under the direction of E. Lawrence Walker. Mr. Hanford has engaged Owen Fawcett for the part of Grumio, which he played last with Edwin Booth.

Marie Gilmer closed May 3 a twenty-eight week engagement as leading woman with the Little Ethel Dyfryn company and will spend the summer at Dingman's Ferry, Pa.

Leon Victor has been engaged as treasurer for H. B. Jacobs at Harmanus Bleeker Hall, Albany, N. Y., where the Arthur Maitland Stock company will begin a summer season next Monday.

May Edouin's new comedy for next season will be written by A. E. Lancaster.

L. J. Baraban's dancing school gave an entertaining bill on May 3 at the Lexington Opera House, this city, giving selections from The Hall of Fame and Miss Simplicity, and many popular songs and dances. Rose Elster and Edith Baraban were very charming, and won much favor.

Others in the bill were Rose Baraban, Mary Bieder, Edouine Mower, George Kramer, Fannie Schiller, Yettie Blumhardt, Katie Bieder, S. Gutter, H. Sowerby, Bony Gutter, Goldie Gottlieb, J. Lieber, Bobbie Sachanham, Edie Katzenberg, Fannie Anselman, Nancy Rosenthal, Horace Abraham, Cyrus Isaac, Gladys Gutter, M. Gottlieb, and Lily Gottlieb. The programme said: "Thanks are cordially extended to all who have exerted their influence in making this carnival a success. Long may the children live who gladden their parents' hearts on this occasion, and to them may the remembrance linger in their thoughts cherished memories of their youthful lives."

Norfolk's Acid Phosphate.

If you have smoked too much, spirits depressed and sleep disturbed, take half a teaspoonful in half a glass of water just before retiring. Brings quick relief.

SUMMER SEASON
1902 in
Vaudeville
IN
An Original
Monologue
By ROY L. McCARDLE
Some Open Time.
For vaudeville time and terms address
J. K. ENNET or AGENTS,
Hotel Bristol, 12th St.
and 5th Ave., N. Y. City.

NEW YORK THEATRES.
MURRAY HILL THEATRE, Lexington Ave. and 6th St., New York.
One block East of Grand Central Depot.
4th Year.
HENRY V. DONNELLY
STOCK CO.
EVENING PRICES.
25-50-75.

A LADY OF QUALITY
By Frances Hodgson Burnett.
Week of May 12—ARRAH NA POOGUR, by Dion Boucicault.

Manhattan Theatre 57th and 2nd St., New York.
Evenings at 8:15. Matinee Sunday, 2:15.
Limited engagement of
MRS. FISCHE
For this week a special production of
TESS OF THE D'UNBERRIES

PASTOR'S 14th Street, between 2nd and 3rd Aves.
Evenings at 8:15 and 10:15.
Bert Howard and Leona Reed, Harding and Ah Mid, Linnie Evans and Co., Welch Francis and Co., Mr. and Mrs. Litchfield, Mlle. Olive, Williams and Melburn, J. H. W. Byrne, Fowler and West, Hoffmann and Shannon, Seaman and Housh, Williams and Williams, The Vitagraph, and, as an added attraction, The Danovans.

3D AVE. THEATRE, 3d Ave. and 3rd St., New York.
Lost in the Desert.

AMERICAN 6th St. and 6th Ave.
Evenings at 8:15, Mat. at 2.
MATINEE (SUNDAY)
DAILY. UNDER TWO FLAGS
PRICES—Even. 25c, 50c, 75c, 1.00, 1.50, 2.00.

THE DEWEY 14th St. and 14th Ave.
U. S. Cruiser Bohemia. Living Pictures.

BOHEMIAN BURLESQUERS 14th St. and 14th Ave.
U. S. Cruiser Bohemia. Living Pictures.

BROOKLYN THEATRES.

BIJOU THEATRE. South Street and Fulton.
MR. SPOONER, Lessee. WILL S. SPOONER, Sec. Manager.

Spooner Stock Company
EDNA MAY and CECIL SPOONER.
"Brooklyn's Best and Most Successful Stock Co."
Inaugural Week of Bijou. 6th St. in Brooklyn.
First Stock Production of Plume's

TRELAWNEY OF THE WELLS.
Every member of the Company in the cast.
Week of May 12—MY BROTHER'S SISTER.
Seals reserved by mail, wire or telephone. 5th Ave.

B. S. YALE 6th Ave. and 6th St.
MAKER OF
SIGNS.
Just completed work on new Mission effort, also Manhattan Theatre.

LETTERING ON DOORS AND WINDOWS.
687 6th Ave., Tel. 3701-38th.

PROFESSIONAL CARDS.

George E. Murphy
As the NON. BENTIE DROONHEAD
in WHEN LONDON SLEEPS. . .

Has Played the Part 1200 Times.
Address MINOR.

MR. Thomas Askin

READING—From Fields, Hiley, Hipling (collections in dialect).
SINGING—Old English Ballads.
Invites Offers for Summer and Next Season.

Now—How working for my Master of Arts degree, at Taber College, Taber, Iowa. At liberty after June 15.
Address Taber, Iowa.

WM. MARBLE, Sen.
ELLA MARBLE,
Characters, Comedy Old Men. Joint Engagement.
Address WM. MARBLE, Sen.,
National Show Printing Co., Chicago, Ill.

THOS. A. COLLINS
Singing Comedian.
Open for Parks, in refined Singing Specialty. Address
Care Amsterdam Music Co., 90 Amsterdam Ave., City.

BERNHARDT—NIEMEYER.
With THOS. JEFFERSON.
Open for Summer Stock after May 11.
Juvenile and Characters. Address MINOR.

NEW YORK THEATRES.

MURRAY HILL THEATRE, Lexington Ave. and 6th St., New York.
One block East of Grand Central Depot.
4th Year.
HENRY V. DONNELLY
STOCK CO.
EVENING PRICES.
25-50-75.

A LADY OF QUALITY
By Frances Hodgson Burnett.
Week of May 12—ARRAH NA POOGUR, by Dion Boucicault.

Manhattan Theatre 57th and 2nd St., New York.
Evenings at 8:15. Matinee Sunday, 2:15.
Limited engagement of
MRS. FISCHE
For this week a special production of
TESS OF THE D'UNBERRIES

PASTOR'S 14th Street, between 2nd and 3rd Aves.
Evenings at 8:15 and 10:15.
Bert Howard and Leona Reed, Harding and Ah Mid, Linnie Evans and Co., Welch Francis and Co., Mr. and Mrs. Litchfield, Mlle. Olive, Williams and Melburn, J. H. W. Byrne, Fowler and West, Hoffmann and Shannon, Seaman and Housh, Williams and Williams, The Vitagraph, and, as an added attraction, The Danovans.

3D AVE. THEATRE, 3d Ave. and 3rd St., New York.
Lost in the Desert.

AMERICAN 6th St. and 6th Ave.
Evenings at 8:15, Mat. at 2.
MATINEE (SUNDAY)
DAILY. UNDER TWO FLAGS
PRICES—Even. 25c, 50c, 75c, 1.00, 1.50, 2.00.

THE DEWEY 14th St. and 14th Ave.
U. S. Cruiser Bohemia. Living Pictures.

BOHEMIAN BURLESQUERS 14th St. and 14th Ave.
U. S. Cruiser Bohemia. Living Pictures.

BROOKLYN THEATRES.

BIJOU THEATRE. South Street and Fulton.
MR. SPOONER, Lessee. WILL S. SPOONER, Sec. Manager.

Spooner Stock Company
EDNA MAY and CECIL SPOONER.
"Brooklyn's Best and Most Successful Stock Co."
Inaugural Week of Bijou. 6th St. in Brooklyn.
First Stock Production of Plume's

TRELAWNEY OF THE WELLS.
Every member of the Company in the cast.
Week of May 12—MY BROTHER'S SISTER.
Seals reserved by mail, wire or telephone. 5th Ave.

B. S. YALE 6th Ave. and 6th St.
MAKER OF
SIGNS.
Just completed work on new Mission effort, also Manhattan Theatre.

LETTERING ON DOORS AND WINDOWS.
687 6th Ave., Tel. 3701-38th.

PROFESSIONAL CARDS.

George E. Murphy
As the NON. BENTIE DROONHEAD
in WHEN LONDON SLEEPS. . .

Has Played the Part 1200 Times.
Address MINOR.

MR. Thomas Askin

READING—From Fields, Hiley, Hipling (collections in dialect).
SINGING—Old English Ballads.
Invites Offers for Summer and Next Season.

Now—How working for my Master of Arts degree, at Taber College, Taber, Iowa. At liberty after June 15.
Address Taber, Iowa.

WM. MARBLE, Sen.
ELLA MARBLE,
Characters, Comedy Old Men. Joint Engagement.
Address WM. MARBLE, Sen.,
National Show Printing Co., Chicago, Ill.

THOS. A. COLLINS
Singing Comedian.
Open for Parks, in refined Singing Specialty. Address
Care Amsterdam Music Co., 90 Amsterdam Ave., City.

BERNHARDT—NIEMEYER.
With THOS. JEFFERSON.
Open for Summer Stock after May 11.
Juvenile and Characters. Address MINOR.

NEW YORK THEATRES.

MURRAY HILL THEATRE, Lexington Ave. and 6th St., New York.
One block East of Grand Central Depot.
4th Year.
HENRY V. DONNELLY
STOCK CO.
EVENING PRICES.
25-50-75.

A LADY OF QUALITY
By Frances Hodgson Burnett.
Week of May 12—ARRAH NA POOGUR, by Dion Boucicault.

Manhattan Theatre 57th and 2nd St., New York.
Evenings at 8:15. Matinee Sunday, 2:15.
Limited engagement of
MRS. FISCHE
For this week a special production of
TESS OF THE D'UNBERRIES

PASTOR'S 14th Street, between 2nd and 3rd Aves.
Evenings at 8:15 and 10:15.
Bert Howard and Leona Reed, Harding and Ah Mid, Linnie Evans and Co., Welch Francis and Co., Mr. and Mrs. Litchfield, Mlle. Olive, Williams and Melburn, J. H. W. Byrne, Fowler and West, Hoffmann and Shannon, Seaman and Housh, Williams and Williams, The Vitagraph, and, as an added attraction, The Danovans.

3D AVE. THEATRE, 3d Ave. and 3rd St., New York.
Lost in the Desert.

AMERICAN 6th St. and 6th Ave.
Evenings at 8:15, Mat. at 2.
MATINEE (SUNDAY)
DAILY. UNDER TWO FLAGS
PRICES—Even. 25c, 50c, 75c, 1.00, 1.50, 2.00.

THE DEWEY 14th St. and 14th Ave.
U. S. Cruiser Bohemia. Living Pictures.

BOHEMIAN BURLESQUERS 14th St. and 14th Ave.
U. S. Cruiser Bohemia. Living Pictures.

BROOKLYN THEATRES.

BIJOU THEATRE. South Street and Fulton.
MR. SPOONER, Lessee. WILL S. SPOONER, Sec. Manager.

Spooner Stock Company
EDNA MAY and CECIL SPOONER.
"Brooklyn's Best and Most Successful Stock Co."
Inaugural Week of Bijou. 6th St. in Brooklyn.
First Stock Production of Plume's

TRELAWNEY OF THE WELLS.
Every member of the Company in the cast.
Week of May 12—MY BROTHER'S SISTER.
Seals reserved by mail, wire or telephone. 5th Ave.

B. S. YALE 6th Ave. and 6th St.
MAKER OF
SIGNS.
Just completed work on new Mission effort, also Manhattan Theatre.

LETTERING ON DOORS AND WINDOWS.
687 6th Ave., Tel. 3701-38th.

PROFESSIONAL CARDS.

George E. Murphy
As the NON. BENTIE DROONHEAD
in WHEN LONDON SLEEPS. . .

Has Played the Part 1200 Times.
Address MINOR.

MR. Thomas Askin

READING—From Fields, Hiley, Hipling (collections in dialect).
SINGING—Old English Ballads.
Invites Offers for Summer and Next Season.

Now—How working for my Master of Arts degree, at Taber College, Taber, Iowa. At liberty after June 15.
Address Taber, Iowa.

WM. MARBLE, Sen.
ELLA MARBLE,
Characters, Comedy Old Men. Joint Engagement.
Address WM. MARBLE, Sen.,
National Show Printing Co., Chicago, Ill.

THOS. A. COLLINS
Singing Comedian.
Open for Parks, in refined Singing Specialty. Address
Care Amsterdam Music Co., 90 Amsterdam Ave., City.

BERNHARDT—NIEMEYER.
With THOS. JEFFERSON.
Open for Summer Stock after May 11.
Juvenile and Characters. Address MINOR.

NEW YORK THEATRES.

MURRAY HILL THEATRE, Lexington Ave. and 6th St., New York.
One block East of Grand Central Depot.
4th Year.
HENRY V. DONNELLY
STOCK CO.
EVENING PRICES.
25-50-75.

A LADY OF QUALITY
By Frances Hodgson Burnett.
Week of May 12—ARRAH NA POOGUR, by Dion Boucicault.

Manhattan Theatre 57th and 2nd St., New York.
Evenings at 8:15. Matinee Sunday, 2:15.
Limited engagement of
MRS. FISCHE
For this week a special production of
TESS OF THE D'UNBERRIES

PASTOR'S 14th Street, between 2nd and 3rd Aves.
Evenings at 8:15 and 10:15.
Bert Howard and Leona Reed, Harding and Ah Mid, Linnie Evans and Co., Welch Francis and Co., Mr. and Mrs. Litchfield, Mlle. Olive, Williams and Melburn, J. H. W. Byrne, Fowler and West, Hoffmann and Shannon, Seaman and Housh, Williams and Williams, The Vitagraph, and, as an added attraction, The Danovans.

3D AVE. THEATRE, 3d Ave. and 3rd St., New York.
Lost in the Desert.

AMERICAN 6th St. and 6th Ave.
Evenings at 8:15, Mat. at 2.
MATINEE (SUNDAY)
DAILY. UNDER TWO FLAGS
PRICES—Even. 25c, 50c, 75c, 1.00, 1.50, 2.00.

THE DEWEY 14th St. and 14th Ave.
U. S. Cruiser Bohemia. Living Pictures.

BOHEMIAN BURLESQUERS 14th St. and 14th Ave.
U. S. Cruiser Bohemia. Living Pictures.

BROOKLYN THEATRES.

BIJOU THEATRE. South Street and Fulton.
MR. SPOONER, Lessee. WILL S. SPOONER, Sec. Manager.

Spooner Stock Company
EDNA MAY and CECIL SPOONER.
"Brooklyn's Best and Most Successful Stock Co."
Inaugural Week of Bijou. 6th St. in Brooklyn.
First Stock Production of Plume's

TRELAWNEY OF THE WELLS.
Every member of the Company in the cast.
Week of May 12—MY BROTHER'S SISTER.
Seals reserved by mail, wire or telephone. 5th Ave.

B. S. YALE 6th Ave. and 6th St.
MAKER OF
SIGNS.
Just completed work on new Mission effort, also Manhattan Theatre.

LETTERING ON DOORS AND WINDOWS.
687 6th Ave., Tel. 3701-38th.

PROFESSIONAL CARDS.

George E. Murphy
As the NON. BENTIE DROONHEAD
in WHEN LONDON SLEEPS. . .

Has Played the Part 1200 Times.
Address MINOR.

MR. Thomas Askin

READING—From Fields, Hiley, Hipling (collections in dialect).
SINGING—Old English Ballads.
Invites Offers for Summer and Next Season.

Now—How working for my Master of Arts degree, at Taber College, Taber, Iowa. At liberty after June 15.
Address Taber, Iowa.

WM. MARBLE, Sen.
ELLA MARBLE,
Characters, Comedy Old Men. Joint Engagement.
Address WM. MARBLE, Sen.,
National Show Printing Co., Chicago, Ill.

THOS. A. COLLINS
Singing Comedian.
Open for Parks, in refined Singing Specialty. Address
Care Amsterdam Music Co., 90 Amsterdam Ave., City.

TREMENDOUS SUCCESS OF THE FUNNIEST SHOW ON EARTH.
ALPHONSE AND GASTON
NOTHING BUT FUN.

**NOW PLAYING TO THE CAPACITY AT
 EVERY PERFORMANCE.**

Warning! Warning!! Warning!!!

TAKE NOTICE that the EMPIRE CITY AMUSEMENT CO., a corporation organized by and under the laws of the State of New York, is the sole and exclusive owner of the farcical comedy entitled ALPHONSE and GASTON, and the title thereof, and that the same is duly copyrighted and protected pursuant to the provisions of the Copyright Laws of the United States, and all dramatic and book rights to the use of said title and play have been duly reserved and are the property of the undersigned.

MANAGERS are hereby warned that all persons other than the undersigned portraying or producing said play or using the title in connection therewith, is an infringement and contrary to the Laws of the United States and is punishable by both fine and imprisonment. All such acts of infringements against the undersigned will be prosecuted to the fullest extent of the law and severely dealt with.

EMPIRE CITY AMUSEMENT CO., Sole Owners.

GUS HILL, Director, 1358 Broadway, New York City.

New SCENE PAINTING STUDIO in CHICAGO

The COX BROS. (Frank Cox, Eugene Cox, Clark Cox.)

Scenery for Theatres, Halls and traveling combinations at the very lowest prices. The best Artists and Stage Machinists obtainable. We have fifteen thousand square feet of floor space, all sizes of paint frames, carpenter shop 50 x 100 ft., with all new and modern machinery for building stuff. Fine storage for scenery, etc. Plans for building small stages and arranging dressing rooms furnished free of charge. Send for our prices and you will trade with us.

COX BROS., 1925 and 1927 Archer Ave. (Cor. of State, next to The Alhambra Theatre), Chicago, U. S. A.

ARTHUR BORANI .. and.. MILLIE BETH

The Original Weary Waggies.

THE FUNNIEST OF ALL ACROBATIC TRAMPS.

The Vital Spark.

SINGING AND DANCING SOUBRETTE.

Have signed with Sullivan, Harris & Wood for their new production, "THE KING OF DETECTIVES." Open for parks. Address care ARMSTRONG & ALLEN, or any reliable agents.

**The Highlanders Are Coming
 HURRAH! HURRAH!!**

**Just Returned from a Record-Breaking Tour
 of a Total of 44 Weeks.**

By kind permission of Lieutenant Col. Macdonald and officers, the Band of the 48th Regiment (Highlanders), Toronto, Canada, popularly known throughout Canada and the United States as "The Kilties," under the direction of Mr. John Slatter, Bandmaster, has practically booked its summer tour and is now booking the grand transcontinental tour 1902-3.

The attractive specialties introduced by Bandmaster Slatter will be continued and new features added. Double octette, vocal choir, double sword dance, double Scotch reel and special (fanfare) music written for British military bugles and drums.

Special Announcement to our Patrons and Friends:

By authority of the Lieutenant-Colonel commanding and officers of the regiment I hereby state for those interested, that all contracts and engagements for the 48th Highlanders' Band, popularly known as the Kilties, must be made through me as Bandmaster. Presentation to the full extent of the law will follow those who wilfully deceive the public as to the booking or future engagements of this band, and also those, outside of myself, who purport in any way to have the management of the band of the 48th Highlanders, popularly known as the Kilties' Band.

There are no Gordon Highlanders in Canada, and only one band in Canada wearing the Highland uniform: this is the celebrated band of the 48th Highlanders, "The Kilties."

Address all letters and communications to

**MR. JOHN SLATTER,
 BANDMASTER 48TH HIGHLANDERS, TORONTO, CANADA.**

1902 SEASON 1903

CHAS. A. The Famous Original Irish Comedians. OLLIE

MURRAY AND MACK

In the Colonial Musical Gaiety.

A NIGHT ON BROADWAY

WITH 60 HAPPY BOYS AND GIRLS.

Time All Filled.

**Management OLLIE MACK,
 1440 Broadway, New York City.**

**ATTENTION, OPERA PEOPLE!
 WANTED.**

To hear at all times from
**PRINCIPALS and EXPERIENCED CHORUS LADIES and GENTLEMEN
 FOR SUMMER OPERA. Also EXPERIENCED ORCHESTRAL PLAYERS.**

THE BOSTON IDEAL OPERA CO. A
Suburban Casino, Boston-Sherman.
Season begins May 15th. CERTAINTY.

THE BOSTON IDEAL OPERA CO. B
12 weeks, commencing June 2.
Monroe Park, Mobile. CERTAINTY.

THE BOSTON IDEAL OPERA CO. C

Season begins June 16th. Large Cities Middle West. Certainties Only.

THE BOSTON IDEAL OPERA CO., Incorporated.
Chas. D. Harrington, President and Managing Director.
Chas. F. Hines, Gen'l Manager.

CHARLES HIGGINS, care J. M. Beckwith,
Burlington Route, Burlington, Iowa.

TRANS-CONTINENTAL TOUR COMMENCES SEPT 1st. New Booking.

BIND THE MIRROR

AND

**Your copies will always be Clean
 and Ready for Reference. The**

MIRROR BINDER

Holds 12 Copies and costs

75c., Delivered at Mirror Office.

90c., by Mail, Postage Prepaid.

A WESTERN READER'S COMMENT.

"GENTLEMEN:—Enclosed find money order for ninety cents in payment for a Mirror Binder. I consider the Binder indispensable to those who keep the Mirror on file. I am of the opinion that the older the copies become the more valuable they are. Especially is this true in regard to Western theatregoers, as it is usually about one year after a play is produced in New York that we have the pleasure of viewing it, and then it becomes a positive novelty so to be able to note the cast and excellent criticism of the play as given in the Mirror when it was originally produced."

KANSAS CITY, Mo.

A THEATRE MANAGER'S USE OF THE BINDER.

"GENTLEMEN:—I have been having so much trouble to keep track of copies of The Mirror in the past, that I want you to send me by mail a Mirror Binder. As your paper is invaluable, I wish to have it for reference at all times. I get two copies each week from our news agent here, one I keep intact, the other I cut clippings from, particularly the correspondence from different cities regarding the various situations."

CAN BE ORDERED ONLY FROM

The Dramatic Mirror, 1432 Broadway, New York.

The same old story in Canada and Cincinnati. Capacity for the two big ones.

AL. W. MARTIN'S \$20,000 PRODUCTIONS OF

UNCLE TOM'S CABIN

DIRECT FROM NEW YORK CITY.

Route Eastern Co.—Louisville, Ky., April 23-May 2. | Route Western Co.—Belleville, Can., April 23;

CHAS. L. WALTERS, Mgr.

Lindsay, Ont.; Grills, May 1; Barrie, Ont.; Hamilton, Ont.

AL. W. MARTIN, Sole Owner.

W. C. CUNNINGHAM, Mgr.

ADELAIDE NYE Strong Singing CHAS LANDIE
LEADS. Specialty. LIGHT COM. JUV.

Invite offers for Season 1902-1903.

Miss Adelaide Nye made her initial appearance before a Port Chester audience and made a very favorable impression. She is a beautiful woman, dresses elegantly and is an accomplished actress. As Lucia, the Queen of Chinatown, she was at her best and received round after round of applause.—Daily Item, Dec. 4.

Chas. Landie made the biggest hit of the evening as Mr. Gray.—Schenectady Advertiser.
 The singing by Chas. Landie and Adelaide Nye was humorous as well as artistic and received generous applause.—Elmira Advertiser, March 18.
 Address CHAS. LANDIE, Suite 7, St. Nicholas St., Boston.

ATLANTIC TRANSPORT LINE.

NEW YORK-LONDON.

MINNEHARA May 10-17 A. M.
MESABA May 17-24 A. M.
MINNEAPOLIS May 24-31 A. M.
MINOMINER May 31-June 7 A. M.

**ALL MODERN STEAMERS, LUXURIOUSLY FITTED
 WITH EVERY CONVENIENCE. ALL STATE ROOMS
 LOCATED AMIDSHIPS ON UPPER DECK.**

**FIRST CABIN PASSENGERS CARRIED FROM NEW
 YORK TO LONDON, FOR BATH, ETC., APPLY TO
 1 BROADWAY.**

Stenographer and Accountant

First-class stenographer and accountant with thorough knowledge of the theatrical business, desire position as private secretary to well-known artist or manager. Compensated to take charge of front of house, write press notices and do all work in connection with attractions; also to prepare manuscripts and attend to business correspondence without dictation. Familiar with French, German and Italian languages. Would accept letters to present company, and hold steady correspondence from large business concerns. Address: 1111 1/2 St. Nicholas St., Boston.

DRAMATIC COMPANIES.

A HERRY TIME (Eastern: Marie H. Norton, prop.; T. D. Middaugh, mgr.): Grand Rapids, Mich., May 4-6.
A HERRY TIME (Western: Marie H. Norton, prop.; S. M. La Forte, mgr.): Streator, Ill., May 6, 7, 8, 9, 10.
A SAMMY'S DAUGHTER (J. M. Ward and R. L. Coney, mgrs.): Louisville, Ky., May 4-10, Peoria, Ill., 11.

THE NIGHTS IN A BAR ROOM (Foster's)

[illegible]

THE CONVICT'S RAPPORT (Western) Released
 May 5-10
 THE DAILY FARM (Western) James H. Waller's
 Kansas City, Mo. May 4-10
 THE GREAT WHITE DIAMOND (Walter Puck
 May 1-10
 THE HUNTER'S HUNT (Masthead) O. M.
 Y. Stockville & Weyburn, Pa., & Washington
 10.
 THE LIMITED EXPENSE (Foster) N. Y. May
 10.
 THE MINOR GIRL (Foster) N. Y. May 10.
 THE MINOR GIRL (Foster) N. Y. May 10.

THE POWER BEHIND THE THRONE (Goward
White, mng.; Findlay, G. May & Co.,
Adrian, Mich.; & Am. Arper, Inc., Boston,
Englewood, Ill. Ray City, N.Y. Phila. 18, J.
and H. L. C. Co., New York city May 5—Inde-
pendent.

[illegible]

120.
Scout Co.
Winchester 17, Mississippi, Miss., 12-31, 32.
25-34.
TWO LITTLE VAGRANTS (Edward G. White, J.
... ..
... ..
TWO LITTLE WAIFS (Lillian J. Carter's)
Lake City,
UNCLE TOM'S CABIN (Lillian B. Smith, prop.)
... ..
... ..
UNCLE TOM'S CABIN (Abbey's) Fleming
... ..
... ..

UNCLE TOM'S CABIN (Gladys): St. Louis.
Gold Coast Club, Eastland, Mich., 10, Chicago, Ill., 11.

UNCLE TOM'S CABIN (Helen's): Northern
Peck, mar.; Grand Rapids, Mich., 8; Farmington,
N. H., 9; Millville, N. J., 10.

UNCLE TOM'S CABIN (Helen's): Western: Wy-
Oma, mar.; Ann Arbor, Mich., May 7, Port C.
O., 8; Akron 10.

UNDER TWO FLAGS (Blanche Bates): Bal-
timore, Md., Mar. 1-5.

VAMPIRE STOCK: Detroit, Mich., Sept.
6-10.

WALKERS OF NEW YORK (Katie Bennett):

City, Mo., May 7-20.
 WATSON, JAMES R. (Uncle Terry): Boston.
 April 25-May 10.
 WAUGH, BLANCH: Dubuque, Ia., May 10.
 WEAVER, J. C. Omaha, Neb., 8, 10.
 WEAVER, FREDERICK (David Truitt, mgr.):
 Ia., 8, 10. May 6-20.
 WEMPLE, DAVID (The Antislavery): Chicago.
 April 25-May 10.
 WERNER, GEORGE BLANCK (Theatre): Jan. 8.
 10. Philadelphia, Pa., May 5-10, Newark.
 10. Portland, Me., 10-20.
 WERNER, LONDON BLANCK (Theatre): Jan. 8.
 10. Kansas City, Mo., 10-20.
 Wickham, N. York, 10-20. Wichita, Kan., 10-20.

[illegible]

HENRIETTA MOULTON (W. C. O'Connor, mstr.)
 Hooty Grogg: Frank H. V. May 5-12.
 BLANKET'S ALL-STAR STOCK: May 5-12.
 BARRY: Jimmy City, H. K. April 7-May 1.
 BORN-AGAIN CHURCH (Wm. H. Mack, mstr.): Co.
 CAMEO STOCK: Toledo, O. May 4-12. G.
 The Mack 11-17. Chicago, Ill. 11-18.
 CANTERBURY, FRANKLIN (Dave Grody, mstr.):
 Toledo, O. May 4-12.
 COLUMBIA COMEDY: Birmingham, W. Va.
 COLUMBIA COMEDY: Memphis, Tenn., May
 CONROY, MACK AND EDWARDS (Chas.

[illegible][illegible][illegible][illegible][illegible]

PAYTON COMPANY, 60 N. 7th St., Newark, N. J.
Payton Co., 60 N. 7th St., Newark, N. J.

RYAN, DANIEL; New London, Conn., May 8-10.

[illegible]

WINDHAM'S BIG SHOW (Willis Reed, mgr.): Astoria, Ore., May 6-12, Matinee 12-12, Grant's Palace 12-12.

OPERA AND EXTRAVAGANZA.

BLACK PATTY'S THUNDERBOLTS (Vedol and Nolan, mgrs.): Black Liverpool, O., May 6-12, Matinee 12-12, Grant's Palace 12-12.

CONQUEST, 25, O. Belmonts 12, Cambridge 12, Jacksonville 12, Atlanta 12, Lyons 12, Reading 12, Baltimore 12-12.

BOSTON IDEAL OPERA: Dallas, Tex., May 6-12.

BOSTON LITINO OPERA (Wm. A. Thompson, mgr.)
Boston, Mass., May 8, Matinee 1, New Orleans, May 11—Indefinite.

CASTLE SQUARE OPERA: Milwaukee.
April 21-May 17.

CASTLE SQUARE OPERA (Wm. G. Stewart, mgr.): Boston, Mass., June 2—Indefinite.

CHICAGO OPERA (Henry Cohen, mgr.): Seattle, Wash., March 7; Mansfield and Merrill 8; Warrenton, Ore., May 12.

COLUMBIA COMIC OPERA (Chas. H. Holman, mgr.)
Cambridge, Mass., May 8-10; Knoxville, Tenn., 11; Daily Bane, Ind., 12; City War 8—Indefinite.

DAILY BANE (Max Simplicity): Boston, Mass., May 12.

6-4.	DANIEL	21 MAY 10	EXTRAVAGANZA: Harlequin
Is.	DAVID	8 WADN	EXTRAVAGANZA: 11, Lancaster 20
		May 10, Baltimore	(A Rural Home):
6-43.	DR ANGELO	1972	EXTRAVAGANZA: 11, Lancaster 20
	Adams	May 10, Springfield 7	Waterloo
	Adams	May 10, New Haven 10	
	FIDELIA-DES-DEE	(Tony F. Mann, mgr.): Pitts-	
		6-30.	
	FLOREODORA	(A: Fisher and Ryker, mgrs.): St. L.	
		Chicago, Ill. 11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-94	

FLORIANCO (D): New York city Jan. 26-Inde
FRENCH OPERA: New York city Jan. 27-Inde
GLASSER, LOUIS (Daily Star): P. C. W.
ner.): New York city Jan. 27-Inde.
HARRIS, ANN (C): Little St. Deacons; F. S.
Mans., Mass., April 28-May 10.
JACK BORO: New York city May 8-Inde
METROPOLITAN OPERA: Philadelphia, Pa.
MIMI BOB WHITE: Philadelphia, Pa., Apr
May 10.
NORRIS BOUND: Providence, R. I., May 8-7
SURRAY AND LANE OPERA: Brooklyn,

April 20-May 24
OLYMPIA OPERA: Dallas, Tex. April 21-May
OPERHORN: Chicago, Ill. April 27-May 10
POLLOCK'S ILLUSTRATION OPERA: Chicago
THE BELLA OF BROADWAY: New York city
10-14
THE BELLA OF NEW YORK: Chicago, Ill. April
May 15
THE CRANTONIANS (H. C. Barnabee and W. L.
Dorsey, mngs.): Boston, Mass. May 5-10
THE GAP OF FORTUNE: Boston, Mass. May
10-14
THE CHAPERONS (Frank J. Paddy, mngs.):
10-14, Port Maudslayi, Burlington & Dan

9. Cedar Rapids 10.
 THE EXPLORERS: Chicago, Ill. May 5-10.
 THE HALL OF FAME: New York city Feb.
 1904.
 THE SENSATIONAL BOY (Hinson and Hinson):
 Philadelphia, Pa. April 21-May 10.
 THE SLEEPING BEAUTY AND THE BEAST:
 New York city Nov. 4-Indefinite.
 THE SULTAN OF SULU: Chicago, Ill. Mar.
 1904.
 THE WILD SCOW: New York city May 5-10.
 WILSON AND KIRWIN: St. Joseph, Mo.,
 Kansas City 11-19.
 VARIETY.

AMERICAN BURLESQUERS: New York
5-12
BIGBOY BURLESQUERS: Rochester, N. Y.
MEAN MUGS (H. F. Carlson, mng.): New
May 14-15
BURLESKIAN BURLESQUERS: New York
5-10
DON TON BURLESQUERS: Minneapolis, MN
4-10
BROWN'S COMEDIANS: NIGHTINGALE, Vt.
Buckley & Smith & Gravelly, N. Y.
CRACKIN' JACOB: Milwaukee, Wis., May 8-9
DAINTY PAINTER: Philadelphia, Pa., May 8-9

HALL, FAYLIE (wider) -
ten, O. J.
IRVING, ROBERT: Brooklyn, N. Y., April 29
INNOCENT MANAIVE: New York City May 10
IRWIN, FRED: Washington, D. C., May 7
JACK'S, RAY T.: Ohio, May 6
LAFAYETTE, JOHN: New York City, May 7
MAGNIN, ALFRED: St. Louis, Mo., May 7
18, 20, Chatham 12, Knoxville 12, Ames
12
LONDON MILLER: Baltimore, Md., May 5-
NEW HENRY BURLEIGH: Philadelphia,
Pa., May 5
ROYALS (Chas's): Cleveland, O., May
PANISH WIDOWS: Providence, R. I., May 4-5

[illegible]

agusta, Ga.
 ags:3: Chi-
 amp:1: Heavy
 12-17.
 8-10. Rock-
 a. I. T. May
 am Gilbert.
 ay: W. May

PHILADELPHIA May 8-10.
FRANKLIN May 8-10.
SAINT FRANCISCO May 8-10.
VICTORIA May 8-10.
WYOMING May 8-10.

CIRCUITS.

BOSTON'S ANIMAL SHOW: Boston.
BUFFALO BILL'S WILD WEST: Buffalo.
FOUR-ARMED BROTHERS: Buffalo.
THE GREAT May 8-10.
THE GREAT May 8-10.
THE GREAT May 8-10.

(Continued)
 11-11.
 5-11. West-
 Johnson, H.
 Johnson H-4.
 Johnson, Pa.
 is Penn. Ore.
 3-11. These
 5-11. Allman
 5-11. 20.
 5-11. Perth,

[illegible]

LYLE, EDWIN: St. Clair, Mo., May 5

Rates:

Copy in cards may be changed weekly if desired.

Director

**SPECIMEN MANAGERS DIRECT
ONE INCH CARD.**
The smallest advertisement accepted is a

TEX.-EL PASO.

New Opera

Pa. May
May 8-10.
May 8-10.

One Time
Four Times.....

121 West 42d Street, New

Wass.-Indes- ALLEN-VILLAGE: Cortland, N. Y., May 15-17, 1934.
ALPHEUS AND GASTON: London, C

DUMONT'S MINSTRELS: Abington. 17.
Boston 18, Lebanon 19, Lancaster 15.
Wilmington, Del. 21.
HAWELL'S TROUPE: (George Fawcett, m.
Wm. Max 18, Richmond 19-21.

Cambridge 7.
Weston 10.

SAUTELLE'S CIRCUS: Samuehanna, Pa. N. Y. T. Hancock & Homestead. THE FRAWLEY (C. J. Reddy, mgr.): May 4-10, Great Falls 12, 13, Holens. Wash.

Knowles, mgr.):
Feb 12-17, Gal-
-7, Cuba 8-12.

THE NEW YORK DRAMATIC MIRROR

**The Suburban at McVicker's—Other Events—
Souvenir Sponge Cake.
(Special to The Mirror.)**

...were here last week, visiting
Cheney's sister, Mrs. C. E. Kohl. They
been through the West in their special car.

**Dull Week at the Hub—The County Fair
Scores Five Thousand—Notes.**

Boston, May 8.
This is the quietest Monday night that Boston has seen in a long time, but it is largely because

Mr. and Mrs. W. D. Andreas are to spend the Summer in Europe, going abroad with a party of friends and making long stays in London and Paris.

John J. Cadigan, the real estate agent, with Letta Crabtree for a commission on Gould's Hotel to Gould and Fols. Miss Crabtree took the property from his hands before it was signed, but he claimed to have started negotiations. The defense held that it was made through the other agent.

Season Almost Over—Mrs. Pike's Fine Business—New Theatre Planned.

**Harry Carson Clarke's Hit—Last Week's
Bellows Stock—Summer Gossip.**
(Special to The Mirror.)

Harry Carson Clarke's Hit—Last Week of Bellows Stock—Summer Gossip.

Next week an important event occurs, when Sherwood and Danham's four-act play of Joan of Arc will be given its first production. The play has been in rehearsal for some time and the company includes Virginia Johnson.

BALTIMORE.
Current Offerings—A Series of Popular

Current Offerings—A Series of Popular Concerts—Visitors.

The last big event of the season will doubtless be the appearance of Weber and Fields at the Pilsa next Saturday and Sunday; the repa-

Hot Weather Hurts Business—Herman-Buchler Stock—Items.

The Orpheus Extravaganza company continues for another week at the Walnut with Barbara Fidelity and Huriy Huriy, varying the performance with many new songs and specialties. The company has made a decidedly favorable impression for next week.

The last big event of the season will doubtless be the appearance of Weber and Fields at the Fifth next Saturday and Sunday; the repairs

Prices have been advanced to \$2.50 for the best seats, but looking from previous experience it will make little difference in the attendance.

Norma Kopp, who has been resting at her home in this city for several months, left last week to join The Sultan of Sulu company in Chicago.

It has been definitely decided that James Neill and his stock company will play at least seven weeks here next season. The company is a prime favorite here, and will be sure of an enthusiastic welcome.

H. A. SORROS.

STRATFORD-ON-AVON.

DEAR RUTH: To wrench oneself out of the twentieth century and write to you in the twelfth takes all the muscle I have developed in the morning. You have always cuddled your ideas and never dared to risk a disillusioning of Stratford. That comes from too many New York runs. Just you take the degree that I have won in the Mosaic order of our art, by playing two a day and supporting a tin star, and you'll risk anything to get back to the poetry of life.

And now I give myself the pleasure of throwing you a line from the banks of the Avon. I've gained the name of my canoe into the grass and I'll under the graceful shade of a willow brought up and self-respecting British tree. We have no such trees at home. He grows a little to the right over the river, because his father did. It is the custom of their family, my dear.

I wonder if it was planted by a king? It's really embarrassing. You find yourself grinning sociably at a jolly old healthy tree, when you are told Charles or William and Mary planted him, and your grin fades with an apologetic "Oh." These kings and queens seem to have been very busy planting trees in their time. I wonder how they ever had time to get their crowns polished. I suppose that when there was a pause in the conversation, or they punctured a tire, they just took a slip out of somebody's vest pocket and started trees a-growing. The grass grows softly about this trunk, and the Avon eddies a little greeting in passing. Perhaps in Shakespeare's day winged couriers brought news of Sir Thomas Lucy at Charlecote, near by, and from Kenilworth, but a fair flight from here. The know what messages the birds brought when Good Queen Bess did her whirl at Kenilworth!

Leicester was a brave man to woo her. When I look at the many portraits of her done from life, in which each artist seeks his art to save his head, and then I look at the Tudor lady done in stone in Westminster (the only time they dared to do her as she was), my dear, I repeat I admire Leicester's bravery. My dear, I repeat I admire Leicester's bravery. My dear, I repeat I admire Leicester's bravery.

Four little Willie Shakespeares! I suppose he couldn't see her for collars and frills and bobbing plumes on that day the Queen passed by, but if he had, and she was frowning, I think I see him sliding from his tree and making fast for popper's collar.

There's a lot more than Shakespeare here. The court life of his time has touched with romance the whole country round about.

I rescued myself from the horses' legs and flying wheels of London, where, somehow, whenever I rested I seemed to be sitting on the tomb of a king—they're all over the place, my dear. But a fortnight's paddling up and down this gentle Avon has dulled the splashing waves of sounds and drowned my nerves. It seemed so absurd to arrive here in a silly, wheezing little train, as I got off at Leamington and drove over. It's startling to find oneself suddenly being driven under the walls of Warwick Castle, and before you've caught your breath you're going through the arch of Leicester Hospital. (Such a sun dial as is there, my dear, it would make any play.) Through miles of green and purple shadows you trot at last into Stratford, and there, of Shakespeare's Inn, "The Five Gables," hands you down.

To sit at my inn here is to think of mutinies. It is the chief diet of England, but sometimes you find it less than at other times, and when you step into this quaint little hostelry, with its polished silver and brass, its attractive heraldic old prints and tiny, twisting staircases you don't seem to mind. Don't ever expect anything else, dear; sometimes they call it lamb, but it's always mutton, mutton, mutton! Between meals you'll forget it.

Just walk a square or two to Henley Street, and you'll find a strange world within the house in which Shakespeare was born. Don't pay any attention to the custodian who tells you things you don't want to know. There's one room, the room of many a pilgrimage, where Dickens, Thackeray, our own Irving, Byron and many others have written their names. There's not a space on the walls or ceilings left unappropriated.

Somehow one doesn't talk then. Something hangs in the air that holds one still and makes one divided away. Just a simple, bare room where Shakespeare was born.

In this house I found the only portrait that depicts the man to me. A man of the world; a man who worked, who loved, who laughed, who helped, and a man who had his blues alone. I don't care who his father was, much; nor does that unattractive thing, his well, interest me. One part of the house is full of glass cases with things in them over which men lean and say: "In that door thing?" and women murmur: "How isn't that attractive!" I never could stand for museums. It's time to go back to the inn and have some more mutton.

I wonder if you'd be interested in Memorial Hall? I'm not. I like the walk there best. It's just around the corner from the inn, and before I turn I always stop to look at the Guild Chapel, an old and lumbard. Shakespeare built it. "New Place" just opposite it. He must have walked the streets waiting patiently to end his days in the Guild Grammar School, in which he himself had shut out the sunshine and the delights of childhood souls.

Mary Cordell honors Stratford and Shakespeare by living here. I saw her driving about the other day in her high dog-cart and a blue polka-dotted waist. But I forgave her the size of the polka-dots because of the beautiful flowers she carries in her window boxes. The house is full of flowers, the house of St. Joseph little, and bright daisies of red and yellow here and there make the whole street look festive.

As you see it's the walk to the Hall that has charm for me. It would be interesting to see a play in the little theatre there. But it's such a tiny affair I wonder how they manage things on that tiny stage. You'll find many pictures and carvings, and more glass cases with things in them, but a monument of Shakespeare on the lawn with four of his principal characters grouped at the base, means much more to me.

I love best to look at it from the river, to let my canoe drift as I pass. In this way one catches the pensive something in the statue. There he sits watching his beloved river run smoothly by. It slackens its pace here; there it is laughing; it has but a little space to run before it catches the shadow of the church where Shakespeare lies buried.

A quieter church, a quieter river there never was. Old trees guarding old graves, fallen leaves and broken tombs. A walk tunneled through heavy branches to a marvelous old church door. Armor and battle-flags of other days, a background for the one interest—a poet's grave. It's all very simple. A flagstone inside the altar railing, a rudely carved and badly colored bas relief in the wall above, and his own epitaph.

While I stood there the chimneys rang gently and sweetly, echoing through the church, waving among the old trees, making old graves; alike to fallen leaves and broken tombs—out into the quiet river. One last stroke and quiet rested upon a quiet resting-place.

Death is disturbing, but birth is more so. We've had Shakespeare's birth and death and the monument to his work—let's look for the man, his life and love that have our sympathies.

So come with me, at twilight, to Anne Hathaway's cottage. I've wheeled out there at morning, at noon, at night, and the more I see of Mistress Hathaway's home the more she comes into the story.

To be sure, we are told she was older than Shakespeare—a crime, perhaps, but somehow I don't see it so. (Don't put this all down to charity; I found a white hair over my temple yesterday.) Also that poor Anne could not write. If we're told rightly, very few of that day could; and far be it from me to talk scandal, but from what I've seen of Shakespeare's best it was not his long suit.

Again the records are a bit hazy and Shakespeare and Anne's first child seems to have been christened unduly near the wedding ceremony. But the same vagueness hangs over all things in the poet's life. To the winds with the scandal-mongers of Mistress Anne Hathaway. As I think it, she was an uncommonly fine woman. It's a long walk to Shutterly and no Anne of any age could get a man to walk to her unless he cared.

When the eighteenth century departed with their Baedekers and worried looks and I sit on the cottage steps, it doesn't take much imagination to find the charm that brought Shakespeare a-wooing. Such a cozy, home-like little place—a by home from dreamland, tiny window panes in different shaped casements swinging in the shade of a slanting thatched roof. Just inside the open door I can see the great stone fireplace, the polished brasses hanging here and there, old china arranged about the walls, the high backed seat built out from the fireplace, where, they tell us, the courting was done. Nothing jars; all is in harmony.

Then the garden full of roses that drop their petals over the sweet lavender, the trailing vines that cling to the cottage walls, the birds that sing at dusk and take your attention to the colored sky, and, as they fly, in the height of "the forest trees of Arden." In this old garden and around these tiny paths, with the twilight colors flashing, blending and fading slowly, if I know aught of women, more vows were pledged here than ever the chimney corner heard.

Soon her lord and master goes to London town to seek his fortunes, and she waits at home. She was true and waited long—who knows but in those years she forgave him much? At last he comes back to her. In the height of his fame he came back to Stratford and to Anne. He rode away from London town, its gay life, its beauties and its vices, back to Anne Hathaway's home. And men don't come back from a gay life, its beauties nor its vices unless they care. We know that.

And now she lies within the altar railing in the quiet church, against whose wall softly drifts the Avon beside the man she loved and trusted and waited for.

On the whole, my dear, you won't mind the mutton so much.

My greetings to you.

Always,

POPHAM.

P. S.—Pardon the omission of dates and dimensions.

THE STOCK COMPANIES.

Ann Sealie, who is playing Kitty in *Gloriana* with the Proctor Stock, has signed to play the courtesies with the Louis Leon Hall Stock at Providence.

John Cumberland, who closed last week with the Hon. John Grisby company, has joined the Arthur Maitland stock company, at Albany, N. Y., to play the light and eccentric comedy roles.

The Grand Stock company, of Terre Haute, Ind., opened its Spring and Summer engagement on April 21 in All the Comforts of Home. The company, headed by Ann Lee Willard and Mabel R. Griffith, is reported to be meeting with success. Two plays are presented weekly. Herbert Chesley has succeeded Louis Blumenthal as manager.

Frances Field has been engaged for the stock company at the Kentucky Theatre, Paducah, Ky., opening May 12.

Laura Winston has signed with the New American Theatre Stock company, Chicago.

Sedley Brown, stage director of the Woodward Stock company, Kansas City, has been re-engaged for next season. Mr. Brown's staging of the Woodward company's productions has won frequent and decided commendation.

Walter Daniels has been re-engaged by W. J. Dunsbury as the character comedian for the Olentangy Stock company, Columbus, Ohio, opening May 18 for a season of sixteen weeks.

Lavinia Shannon, who opened at the Castle Square Theatre, Boston, on April 28, as leading woman, has been offered a similar position at Forepaugh's Theatre, Philadelphia, under its new management next year. She was obliged to decline the engagement, however, as she will be seen next season in Theodore Kremer's new play, *Beyond Pardon*. Miss Shannon will be featured by Ross and Starling.

Alfred Mayo has been engaged to play juveniles with the Victory Bateman Stock company, Elizabeth, N. J.

Alice Elker, having closed with In Old Kentucky, has joined Shipman Brothers' Stock company.

Arthur J. Pichens will remain with the Mittenbach Brothers for the Summer, playing the heavies and directing the stage in their stock companies at Ottawa, Can., and Hartford, Conn.

James W. Castle, familiarly known as "Daddy," celebrated his silver wedding on April 22. Unfortunately he was unable to be with his family on that day, on his duties as stage-manager of Proctor's stock company in Montreal presented. Mr. Castle returned to New York yesterday, to assume charge of one of the local divisions of the Proctor company. "Daddy," by the way, is now a grandfather, in spite of his youthful appearance, as his son is a proud papa.

Chauncey L. Southern, who has been playing a six weeks' engagement with the Empire Stock company at Denver, Col., closed with the company on April 26. He will spend the Summer in the mountains of Colorado and will then return to this city.

The following stock engagements have been made through the Actors' Society of America: John Cumberland, with the Maitland Stock company; Laura Nelson Hall and Iola Maynard, with the Girard Avenue Stock company for next season; Max Von Mittel, with the Forepaugh Stock company for next season; Aiden Bess, with the F. P. Proctor stock company; Louise Bates, with the Barclay McCullum stock company; Emera Campbell, with the W. S. Harkins stock company; Laura Nelson Hall, Edna Phillips, Laura Hope Crews, Margaret Huddellson, Mattie Earle, Marie Haynes, Grace Griswold, Leslie Bingham, Grace Gibbons, Alice Forrest, Ernest Hastings, Howell Hansel, Emil Hoch, Daniel Jayrett, Verner Clarges, George O. Morris, Stephen Wright, Melville Johnston, George S. Spencer, W. H. Tooker, Ralph Dean, Mr. and Mrs. Fred Douglas, and David Miles, with the Herbert Summer Stock company.

Ira J. La Motte, manager of the Jefferson Theatre, Portland, Me., arrived in town yesterday to engage a Summer stock company for the Cape Cottage Theatre, near Portland, that he will manage this Summer. Up to last evening Mr. La Motte had secured Carleton Macy, Will H. Turner, Wilton Enos, Myrtle May, Marion Berg, May Anderson, and Herbert Brennan. The season will begin June 14.

PROFESSIONAL DOINGS.

Helen Weatherly played the part of Glory Quayle in *The Christian* during Elsie Leslie's illness, and gave a satisfactory performance.

Wallace Munro returned to New York yesterday (Monday), having completed a successful tour with Rupert of Hentzen across the continent.

Joseph Weeger, stage carpenter of the Lost in the Desert company, fell on the stage of the Third Avenue Theatre before the performance yesterday (Monday) afternoon and broke his arm.

W. M. Gray has been engaged by E. R. Reynolds as business-manager of De Wolf Hopper for his next season's tour in Pickwick.

Edwin T. Emery will produce for the first time on any stage, at the Actors' Home benefit at the Columbia Theatre, San Francisco, on May 8, a new one-act play called *A Distinguished Visitor*. Howard Scott, Agnes Rankin, and George Cooper will appear with Mr. Emery in the production.

Madame Gadski, of the Maurice Grau Opera company, sailed for Hamburg on the *Fuerst Bismarck* on May 1. She will spend the Summer in studying various roles in the Italian repertoire and will return to New York before the opening of the next grand opera season.

William Bechtel, who made a success early in the present season in the role of Lieutenant von Hlsen in *Molly Pitcher*, is preparing to appear next season in a new play that is being written expressly for him.

Marion Littlefield, the concert contralto, who has been singing during the Winter in private entertainments given by members of the exclusive set in Boston, has been engaged to sing this week at Keith's Theatre, Boston, and will later appear at Keith's Union Square Theatre.

George E. Murphy, who played Brooklyn last week with When London Sleeps, gave his twelve hundredth performance there of the innocent, eccentric Bertie Broomhead in that play. Mr. Murphy originated the part in this country at the Fourteenth Street Theatre in 1896, when the piece was first produced here, and has since played it in almost every city and town in the United States.

Hattie L. Richmond has returned to this country. She has entirely recovered her health.

Maurice Grau, Louise Grau and Max Hirsch sailed for France on *La Savole* on May 1.

Emma Eames and her husband, Julian Story, sailed on the steamship *Le Savois* last Thursday for Europe. They will spend most of the Summer at their home in Italy, and in November Madame Eames will return to America to resume her position with the Maurice Grau Opera company.

Robert Whittier has arranged to produce his dramatization of J. Fenimore Cooper's novel, "The Spy," entitled *Passing the Pickets*. John H. Young is painting the scenery.

During Julia Marlowe's performance of *When Knighthood Was in Flower* at the Broad Street Theatre, Philadelphia, Thursday night, a slight fire started on the stage. It was extinguished before the audience knew anything about it.

The American School of Opera will give a performance of *Carmen* at the Brooklyn Lyceum this evening. Cecilia Quinn will sing the title role; Walter Wheatley, Joe; and Andrew Schneider, Escamillo.

The tour of Hilda Thomas in *The Fisherman's Daughter* will be under the management of E. J. Bulkeley for the past two years business-manager of Burr and Nicolai's *The Night Before Christmas*. Mr. Bulkeley closed his season last week and is now in this city completing arrangements for his new production.

Mrs. John Mackay (Lena Ober) is a patient at the Presbyterian Hospital, Pittsburgh, slowly recovering from a delicate surgical operation. Mr. and Mrs. Mackay retired from the profession two years ago, when Mr. Mackay accepted a mercantile position.

Butterfield and Bromfield will send out next season the melodrama, *Man to Man*, that was successfully produced on April 2, and the pastoral drama, *Meetin' House Corners*, which will open its season Nov. 10. W. S. Butterfield will manage the remodeled Music Hall, now called the Empire Theatre, at Plainfield, N. J., where all the new productions made by this firm will be built and made ready for the road.

The Ward and Vokes company, in *The Head Waiters*, closed its season, which was very successful indeed, at Hartford, Conn., on May 3. The co-stars, with their supporting company, will present the same play next season. Immediately after the closing Mr. Ward will go to West Baden, Ind., to spend a week or two with George Sidney. Later Mr. and Mrs. Ward will go to their country place at Havers, Mass. to spend the Summer. Mr. and Mrs. Vokes will sail on the *Savona* on May 13 to spend two months traveling on the Continent. C. R. Sturgle, who has been business-manager for Ward and Vokes for the past eight years, has been re-engaged in the same capacity for next season.

Gordon Johnston, who was a student this year in the Stanhope-Wheatcroft Dramatic School, and who won considerable distinction in the students' public performances, has been engaged by Daniel Frohman to play in support of E. H. Sothern next season.

Margaret Wycherly, the well-known leading woman, who has been a member of the Alcazar Theatre company in San Francisco this season, was married to Bayard Veiller, a prominent newspaper man, at St. Paul's Episcopal Church, in San Francisco, on April 21.

William A. Brady has secured from the Daly estate the acting rights of *Frou-Frou*, and will make a production of the play with Grace George in the role of Gilberte.

Lottie Williams Salter has been especially engaged to play the role of Nell in *The Electrician* with the Blaney Stock company at the Bijou Theatre, Jersey City, during the week of May 12. Miss Salter made a hit in the part at the Fourteenth Street Theatre four years ago.

Nate Salisbury, of Buffalo Bill's Wild West, entertained his fellow members of the Lambs at a dinner in the Wild West dining room on the afternoon of April 28.

Joseph Weaver, once a member of Richard Mansfield's company, began suit last week against Mr. Mansfield for \$20,000 for alleged assault and slander. Weaver says that during the performance of *Benvenuto* Mr. Mansfield struck him with much more violence than the action of the play required, and put him "in fear of great personal injury."

Georgia Caine has taken passage for Europe on the *Oceanic*, sailing on May 28.

Through an error in the types last week Arthur W. Tams' "warning" advertisement was made to read "Mr. J. J. Rosenthal performed this musical comedy (*The Telephone Girl*) during the season of 1901 and 1902 under a contract signed by me," which should have read "Mrs. J. J. Rosenthal performed this musical comedy," etc.

It is announced that Richard Mansfield will produce next season a play, by a new dramatist, based upon the romance in the life of Dean Swift. Mr. Mansfield announced a few weeks ago that he would devote himself to the Shakespearean drama exclusively next season.

There are twenty-four speaking parts in Edgar Seiden's new version of *The Irish Pawnbrokers*. In the last act Maxie Trumbull will interpret four distinct characters.

Milo Laya, of the French Opera company, that has been singing at the Victoria, has been engaged for a four months' season in South America.

Pearl Charlton Seward and Alexander McLean, both of the A Mother's Heart company, were married at Camden, N. J., on May 3.

David Conger, leads, at liberty for the Summer. Address Mirror.

OBITUARY.



Edward J. McLoughlin died at his home, 108 Garfield Place, Brooklyn, N. Y., on May 3, aged thirty-two years. He had been ill for several months. Mr. McLoughlin was a member of Augustin Daly's company for several seasons, and by earnestness and attention to duty won Mr. Daly's favor from the start. He played the negro in *L'Enfant Prodiges* with the company brought from Europe by Mr. Daly, and also appeared in several of the comedies produced at Daly's Theatre. After leaving Daly's Mr. McLoughlin appeared with several different companies. In conjunction with Arthur Behan he managed the first starring tour of James K. Hackett, and was interested in various theatrical enterprises until 1898, when he retired from the stage and secured an appointment as official stenographer of the Court of Special Sessions in Brooklyn, which position he filled to the entire satisfaction of his superiors. Mr. McLoughlin never lost interest in the profession, and took a delight in directing amateur productions in Brooklyn. His last work of this kind was a series of living art studies that he produced for the benefit of St. Francis Xavier's Church, Brooklyn, which were pronounced the most original and beautiful things of the kind ever seen in that city. The many friends made by "Ed" McLoughlin while he was in the profession will deeply regret his untimely death. His genial nature, his unflinching good humor and his charming personality won him friends without number. He was a brother of Maurice B. McLoughlin, for many years vaudeville editor of *The Mirror* and now attached to the staff of *F. F. Froder*. The interment will take place to-day and the remains will be placed in the family plot in Holy Cross Cemetery, Flatbush, after a solemn requiem mass at St. Francis Xavier's Church, Brooklyn.

May Baker, a light opera singer of wide reputation, died at the home of her mother at Erie, O., on April 17, of peritonitis. Miss Baker was thirty-three years old. In her girlhood she lived in Columbus, O., and made her debut as a member of the Columbus Opera Club. She made her first professional appearance with the Wilbur Opera company, and was a member of that organization for some time. She appeared for one season in *A Runaway Girl* at Daly's Theatre. Her last appearance was with the *Morocco Bound* company in Boston.

Wulf Christian Julius Fries, the violinist, died on April 29 at his home in Roxbury, Mass. He was born in Germany seventy-seven years ago, and began his musical career as a member of the orchestra at the theatre in Bremen. He played in concert in America with Ole Bull and Rubinstein, and was the founder of the Mendelssohn Quintet Club, of Boston.

Xavier Aymon de Montigny, the distinguished playwright and novelist, died in Paris on May 1. He was seventy-eight years old and had been prominent in literature for more than half a century. He was a prolific writer and amassed a large fortune by his work.

Mrs. Mary Vance, mother of E. Edgar Vance, of the Herald Square Comedy Four, died in Baltimore on May 3, aged eighty-two years. Mr. Vance's father died on March 18, at the age of eighty-one.

Mrs. Mary C. Houghton, wife of the Rev. George C. Houghton, rector of the Little Church Around the Corner, died at the rectory on April 30 from the effects of a surgical operation.

Herbert Clifton Abbe (non-professional), husband of Mary R. Abbe, died recently at his home in Utica, of diabetes.

SAID TO THE MIRROR.

Mrs. John C. Fox: "In a recent issue of *The Mirror* it is stated that the remains of my husband, the late John C. Fox, were buried at the expense of the Actors' Fund. That statement is erroneous. I paid all the expenses attending his death and burial. Out of courtesy to the *Mirror*, of which he was a member, I allowed that order to take charge of the funeral services, but no society was called upon to bear the expense."

Annie Ward Tiffany: "I am very much pleased with a strong play read to me by William J. McKernan."

Max Stebbins: "In last week's *Mirror* I noticed that May Stebbins had signed with the National Stock company. I wish to state that I have not signed with the company mentioned. I have been with Manager Frank L. Parley all season and am still the premier danseuse of the Chaperons."

H. A. D'Arcy: "I see by *The Mirror* that a woman has copyrighted a play under the title of *The Face on the Barroom Floor*. Where do I come in? Some years ago I wrote the poem entitled 'The Face upon the Floor.' This was purchased by a man named Shelly, a few stanzas were added, and it was published under the title of 'The Face on the Barroom Floor.' When Shelly died the New York Sun gave him credit as the author of the poem. When you see it in the *Mirror* it's so—well, maybe the woman who has copyrighted the play thinks she is inheriting only the rights of a dead man, but if so she is mistaken, for my works are perfectly protected."

Oliver Monocco: "Kindly correct the statement that the Burbank Theatre, Los Angeles, is in the Stair and Havlin circuit. I have not joined the circuit and do not intend to do so."

ENGAGEMENTS.

To support Mary Manning and Kyrle Bellew in their Spring tour in *The Lady of Lyons*: Maclyn Arbuckle, Edwin Arden, Edward S. Ables, W. H. Thompson, Russell Crawford, Brandon Tynan, Hector Radford, Robert E. Homans, Leonard Ida, Charles Haskins, Kate Patterson-Seiten, Mrs. W. G. Jones, and May Davenport Seymour.

Lillian Bond, for Hearts Affairs.

Edna Stern, a graduate of the American School of Opera, as leading contralto for the season of Summer opera at the Grand Opera House.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1892.)
The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SEVEN AVENUE).

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agent line. Quotations: \$10; Half-page, \$20; One page, \$30.
Professional Cards and Managers' Directory Cards, 10 cents an agent line, single insertion; \$1.00 a line for three months. Four lines the smallest card taken.
Reading Notice inserted, "or" 50¢, 10 cents a line. Charges for inserting notices furnished on application. "Preferred" positions and black type charges subject to extra charge.
Each page closed at noon on Friday. Changes to close by advertisement must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday and Tuesday P. M.

SUBSCRIPTIONS.

One year, \$5; six months, \$3; three months, \$1.50. Payable in advance. Single copies, 10 cents.
Foreign subscriptions, \$1.00 per annum, postage prepaid. Published every Tuesday.

Telephone number, 521, West 42nd St.
Registered cable address, "Dramatic Mirror."
The Dramatic Mirror is sold in London at Pall Mall American Bookings, Curzon St., Regent St.; Anglo-American Bookings, 9 Northumberland Ave., Trafalgar Sq.; Norman's Tourist Agency, 11 Regent St., S. W.; in Paris at Brevin's, 11 Avenue de l'Opera; in Liverpool, at Lupton's, 41 Lime St.; in Sydney, Australia, Smith & Co., 100 St. Marks St. The Trade supplied by all News Companies.
Advertisements should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Mirror cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - MAY 10, 1902.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

A MUTUAL INTEREST.

THE MIRROR has repeatedly called attention to the fact that there is a mutuality of interest between local managers and the managers of traveling companies that often is ignored on one or the other side. It is true that the so-called local manager sometimes seems in a business as well as in a sentimental sense to be wholly outside of the field of amusements. That is to say, the man who manages a theatre in a small town—or who figures as the manager of perhaps the only place in a town in which a dramatic performance may be given—is often a manager only by accident, or his management is but an incident in his other activities. Thus his knowledge of requirements is limited, and often he looks upon the visiting manager as a transient person of no stability or consequence, yet as a person of devious ways against whom he sets his own devices. And it may as truly be said that there are traveling managers whose characteristics make logical the holding of some local managers that all traveling managers are persons to set the traps against. Therefore the ignorant and variously-occupied local managers, who happily are in a minority, are apt to stand as types of all local managers in small places, while the dishonest and wholly irresponsible traveling managers, who also happily are few, are accepted by local managers as types of a body that really is quite different. And really there is no attempt to establish an understanding between these parties, each of which is absolutely necessary to the conduct of the business of the other.

There are in consequence of the facts here cited many evils in the business of amusements as that business relates to minor places. One of the evils has inspired a new complaint to THE MIRROR from THOMAS M. THATCHER, manager of the Gem Opera House, Somerset, Ky. "What remedy," he asks, "is there for the growing evil that prevails among managers of attractions that totally ignore correspondence of house managers?" Mr. THATCHER continues:

Inquiries for open time, written on striking stationery blazoning with brilliant colors, and setting forth with circus extravagance the alleged merits of some new aggregation, in the dramatic field, are received by the poor house manager, who at once replies giving all necessary information sought, and rushes his letter off by the first possible mail. He then patiently waits weeks for a booking that he never receives. He does not, in most cases, even receive a reply to his letter. There is a lamentable lack of the business method among traveling managers. Business methods should be followed on the business side of the theatre as they are in other enterprises. Write the most ordinary letter of inquiry to the biggest corporation in America and in due time you will receive a courteous reply to it. Seek information from city depart-

ment of this great Government, and a carefully-worded answer will be received in short order. The managers of traveling companies too often regard the man at the other end of the wire as of no consequence whatever. He is generally classed as a butcher, a liveryman, an insurance agent, a pawnbroker, a real estate dealer, a "hoax" doctor, or as one in some other line of business, that has the management of the Town Hall on the outside in order, chiefly, that he and his family may attend the "show" free. But when a company arrives this inconsequential person is regarded with tales of the enormous cost of the production, with the hourly expense of the company, and is made to feel that it is a condemnation on the part of the traveling manager to drop in on so small a village with so superior an attraction. Yet it often happens that the local manager has something at stake, and that he does not get out of the small percentage allowed him enough to pay his expenses. There should be a vigorous shaking up along the line, and the managers of traveling companies should be made to realize that the managers of local theatres upon which they depend have some rights that should be respected.

Mr. THATCHER is right in his contention that business methods should be exercised by traveling managers who ask for time and ignore communications sent to them in response. This sort of neglect is but one of many things that should be reformed on both sides. It is difficult, if not impossible, to prescribe a remedy for existing evils, which in present circumstances will continue. There may in time be evolved some method of listing these classes of theatre and traveling managers for the benefit of persons who wish to do business in a business-like way—some means by which responsibility may be indicated and irresponsibility and carelessness shown—but until something of this kind is done the better classes of managers on both sides must continue to suffer for the shortcomings of the other sorts.

THE MATTER SIMPLIFIED.

If ticket speculators operate in New York hereafter, the public will know that the managers of theatres where such operators may be active are in collusion with the speculators. A full bench of justices of the Appellate Division of the Supreme Court has decided, in line with decisions in the courts below, that a theatre ticket is revocable by a manager, and this holding does not leave ticket speculators a leg to stand on, if managers of theatres will act in accordance with the decision.

There had been decisions to the same effect in the lower courts, but in one case the speculators saw fit to test the question as to their "rights" in the matter of selling tickets, and carried a case to appeal, bringing an action in the name of one of their number against the manager of a theatre whose refusal at his door of tickets bought of speculators on the sidewalk was held by the speculators to be an interference with "legitimate business." The assumption was that as the city licenses speculators to sell tickets, the speculators have rights in the premises that a manager who refuses to receive tickets bought of speculators interferes with.

Justice EDWARD PATTERSON, who formulated the opinion of the court in this test case, said among other things:

The privilege accorded by the city authorities cannot change the inherent nature of a theatre ticket. If that ticket is something that may be bought and sold by any one, as the Court of Appeals seems to think railroad tickets are (Tracy's case, 187 N. Y., 118), then there would be a good ground to support the plaintiff's contention. But the weight of authority is to the effect that a theatre ticket is merely a license given by the proprietors of the place of entertainment to the purchaser of that ticket to enter upon the premises of such proprietors to witness a performance, and that in its nature it is a revocable license.

The beginning of the unusual prosecutions of theatre ticket speculators during this season was the case at the Manhattan Theatre, where last Autumn two speculators were arrested as for a misdemeanor in trespassing in front of the entrance to the theatre for the purpose of plying their business. These arrests were fought desperately by the speculators, but the men were convicted and upon appeal in habeas corpus proceedings to the Supreme Court the conviction was confirmed. Therefore speculators had offensively conducted themselves in front of the entrances to theatres, and the persistent prosecution of the Manhattan case to a conclusion against the speculators not only led to a decision against them on the important question involved, but it also served to call attention to the fact that theatre managers and the public have rights that even ticket speculators are bound to respect. As a consequence, other prosecutions of speculators were undertaken, and the case just decided determines the only other question of moment in the whole matter. There will hereafter be no legitimate excuse for the presence of ticket speculators in the neighborhood of any theatre in New York.

It is significant of the encouragement speculators receive from certain managers,

however, that tickets are still hawked about certain theatres. In fact, a representative of the speculators in an interview in one of the daily papers the other day—since the decision of the Supreme Court defining the rights of managers—stated that there were several theatres in New York that not only have "allowed" the speculators to operate, but have indorsed the "business" of the speculators. It will not take the public long in the present aspect of affairs, if the public wishes to discriminate in this matter, to distinguish the theatres whose managers are honestly opposed to ticket speculation and managers that "not only allow it, but indorse it."

A SHAKESPEARE NIGHT IN SEATTLE.

Frederick Warde and his company celebrated the three hundred and thirty-eighth anniversary of the birth of Shakespeare on April 23 at the Grand Opera House, Seattle, Wash., in a very fine and dignified fashion. The celebration was highly appreciated by the citizens of Seattle. The audience was very large and included the most prominent men and women of the city and the neighboring towns.

Mr. Warde made a brief opening address in which he spoke of the admiration that every thoughtful actor must feel for the master dramatist. He then introduced Dr. Frederick Morgan Padelford, professor of English literature at the State University of Washington, who made the principal address of the evening, upon "The Genius of Shakespeare." Dr. Padelford's address, though necessarily short, was extremely interesting and brought to his hearers a new appreciation of the scope and majesty of Shakespeare's work.

At the close of Dr. Padelford's address a second curtain rose, disclosing a woodland scene, in which were grouped the principal characters of the Shakespearean drama. Mr. Warde came forward and delivered the "All the world's a stage" speech from As You Like It. Then, one by one, the other players spoke the best known lines of the characters that they represented, and G. Magnus Schults sang a number of Shakespearean songs.

The second part of the entertainment consisted of scenes from Romeo and Juliet, Richard Third, The Merchant of Venice, Julius Caesar, Hamlet, and Macbeth. In several of these Mr. Warde took the most important part and was ably supported by the members of his company.

FOR MRS. KNOWLES AND MRS. WALLACE.

A benefit for Mrs. Lester Wallace will be given at Wallace's Theatre on May 22. Margaret Townsend Tagliaferri is in active charge of the performance and the Union and Lambie clubs, of which Mr. Wallace was a member, are also interested. Among those who will appear are Mrs. Leslie Carter, Mrs. Fiske, Kyrie Bellow, R. H. Rogers, Henry H. Dixey, Henry Miller, and Signer Tagliaferri.

Mrs. Maria Knowles will have a benefit at the Bijou Theatre on the afternoon of May 16. Amelia Bingham is arranging the testimonial. It is expected that the performance will be an unusually attractive one, with volunteers from every company in town. There is a general desire to aid Mrs. Knowles on the part of her late husband's fellow-managers.

SOL SMITH RUSSELL BURIED.

Funeral services over the remains of Sol Smith Russell were held at the residence of Frederick G. Rogers in Washington, D. C., on last Wednesday, April 30. The Rev. J. B. Perry, of St. Andrew's Episcopal Church, was the officiating clergyman. The honorary pallbearers were Prof. James Moore, Melville K. Stone, William H. Rapley, Clarence Carson, L. W. Bushbey, and Edward Rosenfeld. The casket was borne with flowers sent by Mrs. Eugene Field, Mrs. John A. Logan, H. H. Kohlman, Martha Mortan, the Lafayette Square Stock company, the Harry Carson Church company, and many other friends and admirers of the deceased. The interment was made in Rock Creek Cemetery, Washington.

NOTES OF NEW THEATRES.

A new brick and stone theatre is being erected at Medicine Hat, N. D.

John C. Fisher, manager of the San Diego, Cal., Opera House, is planning to erect a new theatre at that place, to be completed by next season. Mr. Fisher states that the new playhouse will be constructed on the lines of the Illinois Theatre, Chicago, and the Colonial Theatre, Boston.

Ground was broken at Piqua, O., last week for a new theatre to cost in the neighborhood of \$40,000.

A corporation has been formed under the laws of the State of New Jersey, to be known as the Newark Realty Company, with a capitalization of \$150,000. The hotel and Casino property at Pittsfield, Mass., has been acquired by it. It is proposed to erect a fireproof addition to the hotel building and in the rear of this addition a new ground floor theatre, to have a seating capacity of 1,300, with two galleries, and three private boxes on each side of the stage. The company will issue first mortgage bonds to the extent of \$125,000 and \$25,000 worth of stock, payable in twenty years at five per cent. interest. The company reserves the right to retire its bonds from time to time after five years from date of issue at \$105, with interest. The Berkshire Loan and Trust Company of Pittsfield, has been selected as trustee and Walter F. Hawkins as counsel. Work will be started as soon as subscriptions are all in. The men who were active in forming the corporation are all responsible and progressive citizens of Pittsfield, and it is probable that the stock will be quickly taken and that the theatre will be a reality at an early date.

Bakersfield, Cal., is to have a new theatre. On April 21 the Board of Directors of the Bakersfield Eagle Hall and Opera House Company was incorporated with a capital stock of \$50,000. A theatre will be constructed ready for the opening of next season on property owned by the Eagles.

AMONG THE DRAMATISTS.

Mrs. Craigie ("John Oliver Hobbes"), whose unalloyed essays at playwriting have not been remarkably successful, is collaborating with Murray Carson on a comedy to be produced at the London Haymarket in the Autumn.

Ferdinand Gottschalk's play, The Second Volume, has been bought by Henry H. Harris.

Two plays by Louis Evan Shalman have been accepted by Daniel Frohman. Bertha Gailand will star in one and the Daniel Frohman Stock company will produce the other.

Howard Waters, of Stockwell, Ind., has written a drama named Jonathan and David, based on Old Fellowship as it is described in the Bible. The play will be produced under the direction of the Stockwell Odd Fellows' Lodge.

Fitzgerald Murphy has completed a three-act musical comedy, and the coronation of King Edward VII, entitled The Coronation.

MUSIC NOTES.

A farewell reception was given to Ignace Paderewski at Sherry's Tuesday afternoon.

Any Whaley begins her Southern tour as soloist with Rosenhecker's Band early in June, playing the principal cities South. She will open with the Kentucky Chautauqua, at Lexington, June 30.

SOL SMITH RUSSELL.

Dear old Sol! We called him so
As a friend to love and know,
Though his bright and tender face
Showed of age but little trace,
Yet he entertained us long
With his winning voice of song
And his pure and gentle art,
Touching chords that held the heart,
Stirring paths, waking joy,
Nothing seeming to employ
But a nature capricious
In its entire and its wit,
Flowing subtle, sweet and droll
From his sympathetic soul.

Well, do I remember how
With his handsome face and brow,
And his tones of charm so strange,
Wendings in their mimic range,
And the play of eyes and lips
In his merry songs and quips:
"Hi ti liddy hoop de do!"
And the "Gone with the Wind," too,
Years ago he held us all
In his captivating thrall,
Held us lovingly and fast
For the future as the past,
Trusting in his genius rare
For the laurels he should wear.

So, at last, the higher day
Rose in his Tom Dilloway;
Then he told the plaintive tale
Of the struggling Noah Vale,
And A Bachelor's Romance
Came his powers to enhance,
Till he shared with genial Rip
In the world's companionship,
And John Grisham bore him on
To the end—and he is gone!
But the songs he used to sing
In our ears shall ever ring,
Fine and quaint and full of whim
And the true great heart of him!

RICHARD LAW DAWSON.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. F. H., Marion, Ill.: We "Uns of Tennessee" was produced at the American Theatre, New York.

R. G. W., Detroit: Write to Samuel French, Nos. 24 and 26 West Twenty-second Street, New York city, for lists of plays.

W. H. T., Hartford: Write to H. S. Taylor, Broadway and Fortieth Street, or Charles A. Burt, Room 7, Broadway Theatre, New York.

C. V. T., Grinnell, Ia.: The Lafayette Square Theatre Stock company, Washington, D. C., presented A Midsummer Night's Dream during the week of April 21.

G. B. L., New York city: The only play entitled Honor of which there is a record at a New York production is Hermann Sudermann's Die Ehre, acted at the Standard Theatre, Nov. 18, 1895.

J. W. B., on route: 1. Nell Gwyn is not copyrighted. Any one is at liberty to write a play about her. 2. The Hamlet is owned by Stuart Robson; A Texas Star by Frank McKee.

M. W., Augusta, Me.: Giuseppe Gioacchino is the author of The Wife of Scarril. For information regarding the rights to the play write to Olga Netherland, Adelphi Theatre, London.

F. K., Minneapolis: It is hardly necessary or in good taste to put anything beyond your name and address or company on your card. You might put your style of character to save superfluous conversation.

R. J. D., Buffalo, N. Y.: The toast said by the character of Edward Warden in the dinner scene of the second act of The Climbers is as follows: "Here's to those we love and to those who love us, and to those who love those who love us."

J. A. S., 720 West End Avenue, New York: "Pleasant state if a programme of the Winter Garden Theatre, March 22, 1895, of a benefit to Edwin Booth, on the 10th night of Hamlet, with the full cast, on pink satin, in good condition, has any special value." Alfred Bock, 214 West Twenty-fourth Street, is an expert in such matters.

J. L. B., Cincinnati: Hoyt's comedy, A Day and a Night, was produced at the Garrick Theatre, New York, on April 30, 1894. The cast: Lyon Hart, William Morris, Fuchs, Jane Cooper, Marble Heart, Otto Haden, Savage Noyes, Ed Wonn; Roubt Boker, W. H. Harris, Daniel Schwein, Charles Zimmerman, N. O. Gage, Thomas Evans; Will Hammer, Robert Cowan, Dewing Munkittrick, Julia Gordon; Iona Brougham, Clairmont Agnew; Fay Kerr, Nellie O'Neil, Rhoda Race, Grace Butler; Lara Mann, Hattie Williams; Sue Brett, Alma Kramer; The Clean Man, Lew Bloom; Annette Winnet, Louise Gunning; Otto B. Buchanan, Ed Wonn; Servus Wright, Sidney Mansfield; Ada Marr, Mae Lowery.

R. F. C., Brooklyn: Henry Arthur Jones' four-act drama, The Masqueraders, was produced at the Empire Theatre Dec. 3, 1894. The cast: David Brown, Henry Miller; Sir Brice Stone, William Fawcett; Montague Lushington, J. B. Dodson; Eddie Hanson, Joseph Humphreys; Lord Cranford, Guido Marburg; Hon. Percy Blanchflower, Robert Edson; Sir Winchester Wills, M.D., W. H. Crompton; George Copeland, K. Wood; Fancourt, Jameson La Finney; Carter, Charles Crosby; Randall, J. B. Hollis; Rodney, Edgar Norton; Sharnard, J. P. Sorensen; Jimmy Stone, William Thompson; Brinkley, R. T. Bachus; Thomas, James Whitman; Servant, Harry Danner; Duke Lancelotti, Viola Allen; Helen Lancelotti, Alice Fletcher; Charley Wishanger, Blaise De Wolfe; Lady Clarice Bainsdon, Ida Conquest; Lady Cranford, Genevieve Raynolds.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from April 23, to May 1, 1902.

THE ANGELIC IMP. By Petrino E. Mattia.
THE BATTLE OF LIFE. By Edmund Day.
THE BLENDING HEARTS. By J. A. Schwank, Jr.
THE CHIMES OF ST. GEMMAIN. By Charles Hamilton.

DRAM SWIFT. By Leslie Corda.
DOING UNDOING. By C. D. Charles.
IN LOUISIANA BEFORE THE WAR. By Mrs. Mattie Belle Dugy.

THE INTELLIGENT LOVER. By Max Fromholz.

THE KAFFIR KING. By Fitzgerald Murphy.

Copyright by Edward F. Knab.

MAN'S HUNTING. By Catherine Lewis.

MARRIED ENGLAND. By Basil Hood. Copyright by Chappell and Company.

OLD HAVEN. By Hurdie and Seamon.

OF THE BARK. By W. Henry Thomas.

A FUGITIVE THIASARA. By Edward Weitzel.

Copyright by Julia Blanc.

REVEREND SUMMER. By William Davis Hall.

THE POSTMAN. By Alfred Percival Graves.

Copyright by Booney and Company.

A RED HANDED. By Edward McQueen Gray.

THE SACRIFICE OF NORMAN DAME. By Frederick Paulding Dodge.

A SKIR AT MOONLIGHT. By Maud Blanche Hayes.

THE SYNDIC. By Washington Davis.

THE TROUSERSMAN VIOLINIST. By Frank L. Perry.

VALLEY FARM. By Maud Blanche Hayes.

LA VIEILLE. By Alfred Capus.

THE VILLAGE POOL. By Old Ninny Nougina.

By Frank Dale Owen.

THE USHER.



Miss Leslie is annoyed by the exaggerated accounts of her recent illness that have appeared in New York newspapers.

"Will you please publish an emphatic denial of those absurd stories?" she writes from Montauk, Cal., where she is enjoying a holiday with her husband, Jefferson Winter. "I have heard that some New York papers went so far as to announce that I was 'sinking rapidly' and 'not expected to live.' Such stories are ridiculous. My illness was not serious. I was never in danger and I have been quite well and going about as usual for some time.

"On Monday last, in company with Mr. Winter and a party of friends, I passed the afternoon at the Oakland races, came back to San Francisco, had dinner, and attended Mr. Willard's performance of The Professor's Love Story, and later, with the doctor as our guide, made a tour of Chinatown—the same doctor who has been represented as 'despairing of saving me.' Rather a busy day for a dying person!"

In Paris there has been formed a Committee of Art Historians, in conformity with a plan that was adopted by various international congresses held during the Exposition of 1900. The secretary of the committee for that section which relates to drama and music is Gabriel Lefevre, the critic of the *Independence Belge*.

M. Lefevre informs THE MIRROR that he is collecting the names and addresses of American writers who have given serious attention to the theatre with a view to securing their co-operation in arranging for an international conference in 1908, with respect to the drama.

Among the French members of the committee are: MM. d'Artois, Bourget, Brioux, Carré, Chénier, Halévy, Harvieu, Lugné-Poë, Mendès, Porel, and Umanne.

Mrs. Henry Stanley Dexter writes from Colistoga, Cal., as follows:

"In September, 1899, I copyrighted a comedy entitled *The Diplomat*. It was especially written for Ignacio Martinetti, who gave the highest praise to my work, but circumstances prevented him from starring in the play. When I first read the announcement that William Collier was to appear in a play entitled *The Diplomat* I wrote him immediately of my prior right to the title. The letter was answered by his manager, Mr. Litt, but not satisfactorily to me. I wrote again to Mr. Litt, insisting that he give up my title, but he has not replied to my letter. Surely, there must be redress for such an injustice."

There may be redress for Mrs. Dexter, but I think there is a question as to the protection of the title of a copyrighted work, unless the person who appropriates it infringes upon the subject matter of the play to which it belongs.

Daniel Harkins is still at Beaverkill, Sullivan County, N. Y., where he went to recover from the effects of the attack he suffered the first night of *The Last Appeal* at Wallack's. It appears that that seizure was the forerunner of a much more serious one which he had two weeks ago, at which time he was not expected to live. According to last reports, however, Mr. Harkins is now fairly on the road to recovery, although he is still very weak.

Says the Philadelphia *North American*: "Talking of the piratical instincts of the American Theatrical Trust, it approaches the conditions of a coincidence that the greatest house in Havana, the Tacon Theatre, is said to have been built by a Spanish pirate named Murri, who ended his life better than he had carried most of it on."

An illustration of the forgetfulness of the American public is found in the fact that Madame Modjeska was permitted to make her farewell appearance in America the other night in Orange, New Jersey!

The woman who, perhaps more than any other, during the period of her success and popularity did more to popularize the heroines of Shakespeare, and who included in her repertoire Katherine, Beatrice, Portia, Juliet, Isabella, Lady Macbeth, Constance, Ophelia, and Cleopatra, closed her honorable stage career under virtually obscure and trivial circumstances.

The Brooklyn *Eclectic* says, editorially, in speaking of this matter:

"It is a shame to New York that such an actress, one of the three or four greatest actors of her time, should be allowed to say farewell at Orange, N. J. She should have

a great farewell New York performance, like that tendered to Lester Wallack. Then she should play Constance, a part in which she has never been seen in New York, with a cast of the best actors in America. Where are Mr. Jefferson, Mr. Mansfield, Mr. Sothorn, Mr. Drew, Mr. Skinner, Mr. Goodwin? Where is the boasted chivalry of American manhood, that these actors should let such a glorious light as Modjeska's be snuffed out in the obscurity of Orange?"

The people that complain of theatre prices in New York would probably have convulsions in London, where the orchestra stalls cost \$2.50. It is now proposed to increase the price to \$3, notwithstanding the fact that the London theatres, as a rule, for the past two or three years have had an extremely dusty time. The view that the managers take is evidently that which the *Herald* quotes as George R. Sims', who says: "My experience is that there are numbers of people in the world who, the more you charge them, the better they like it."

I have received what is described as "a rough advance galley proof," presumably from the Marquis de Louville, whom it chiefly interests. The Marquis seeks fame on this occasion for having at Brighton issued a challenge to a pro-Boer, who criticised the late Cecil Rhodes in his hearing, and the proof slip sets forth at great length the chivalry and nobility of the Marquis' action.

In the days when the Marquis was promading Broadway he got into a dispute in a café one evening, it is said, with a lusty American, whom he promptly challenged to meet him on the field of honor. Without inquiring as to where that field was located the American accepted willingly, but exercised his prerogative as to the choice of weapons. He selected baseball bats.

The Marquis considered this an outrageous effort to pervert the customs of the code, and he haughtily withdrew the invitation.

AUSTRALIAN THEATRE BURNED.

Her Majesty's Theatre, Sydney, Australia, was completely destroyed by fire in the early morning hours of March 23. It is not known what was the origin of the conflagration, but so severely did the fire rage that the playhouse was a thing of the past in an incredibly short time, and it was only through heroic efforts upon the part of the Sydney fire department that other buildings were not also demolished. The scenery and costumes belonging to Ben Hur, that was the attraction at the time, were also burned, and the players and supernumeraries have been thrown out of employment. The loss is estimated at \$175,000, partly covered by insurance. Several firemen were injured and one woman killed by a falling wall.

AN UPTOWN HIPPODROME.

James A. Bailey, who arrived here from Europe last week, secured on Friday possession of the vacant lot at Lenox Avenue and 158th Street, on which he may erect a permanent circus or hippodrome. To ascertain whether an amusement place so far uptown will be profitable, Mr. Bailey has arranged for Buffalo Bill's Wild West, that closed its engagement at Madison Square Garden Saturday evening, to appear on the Lenox Avenue lot for three weeks beginning May 26. If the season proves satisfactory Mr. Bailey will commence at once the construction of the hippodrome.

DRIVE LONG DISTANCE TO THEATRES.

George Peck, manager of Stetson's Uncle Tom's Cabin company (Northern), sends us the statement, of which he offers proof, that when the company appeared at Glendale, Mont., on April 25, there were a number of people in the audience who had driven great distances to witness the performance. One family drove 65 miles, another 110 miles, a cowboy 45 miles, and other persons lesser distances. So much for the good old narrative of Uncle Tom and his tribulations.

JULIA WARD HOWE TO SPEAK.

Julia Ward Howe, the author of the "Battle Hymn of the Republic," now in her eighty-third year, will pay a tribute to the stage at Carnegie Hall next Sunday evening, when she will give an address on "The Ethical Office of the Drama." The address will be given for the benefit of the Brain-Workers' Association, to aid needy workers with the pen and brush. Edwin Markham, Emma R. Steiner, Nellie Ruber, violinist; Newton See, soprano, and others will assist.

ACTORS' ORDER OF FRIENDSHIP MEETING.

The regular annual meeting of the Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, was held in the new rooms of the club on the evening of May 4. The officers elected for the ensuing year were as follows: President, William A. Brady; Vice-President, Harry Harwood; Treasurer, F. W. Sanger; Secretary, J. J. Spies; Trustees, William Harris, Milton Noble, J. A. Washburne, George MacIntyre, and F. F. McKay. The lodge is in an excellent financial condition.

Q. A. SAWYER AT ACADEMY.

Quincy Adams Sawyer, the dramatization by Justin Adams of Charles Everett Pliginsk's novel of the same name, will have its first New York production at the Academy of Music on Aug. 4, opening the season there. This season Quincy Adams Sawyer has been touring New England. It scored a success in Boston a few weeks ago.

UNCLE TOM BARRED FROM LOUISVILLE.

The Daughters of the Confederacy, who are endeavoring to have Uncle Tom's Cabin barred from the South, on the ground that it insults Southern womanhood, have succeeded in having a ban put on the play at the Louisville theatres. Their efforts have been successful in other cities also.

FAUST BY NEGROES.

The Theodore Drury Opera company, composed of negroes, sang Faust at the Lexington Avenue Opera House last evening. Mr. Drury was the Faust, Marie Rovelto the Marguerite, and George L. Ruffin the Mephisto. There was a large audience and the company repeated its success of former years.

ANOTHER HARLEM THEATRE.

M. R. Simberg, manager of the West End Theatre, now in course of construction at 125th Street and St. Nicholas Avenue, began last week the excavation for another playhouse adjoining the West End. The building will be called the Odeon, and operated as a music hall. Its cost will be \$175,000.

Pearle Light, successful as The Telephone Girl, ••

SIDNEY TOLER'S NEW PLAY.

The Blaney Stock company, Brooklyn, of which Sidney Toler is leading man, produced for the first time in this vicinity last week a play by Mr. Toler, entitled *The Silent Witness*. The cast:

Silas Worth	Sidney Toler
Randall Claiborne	Walter Harris
George Harrington	Peter Lang
Theodore Blossom	George Turner
Warner King	Frederick Watson
Victor Harwood	John Dillon
Austin Knight	R. A. Caskie
Mugs	E. S. Morey
Front	Florence Hill
Stella	Marie Curtis
Claudia Harrington	Deila Clark
Rosalind Claiborne	Mary Asquith
Mrs. Van Stern	Adelle Le Gros
Penelope	Ethel Milton

The play, that is a melodrama in four acts with a considerable amount of comedy introduced, tells of the efforts of Warner King and Randall Claiborne to secure a fortune of \$1,000,000 left to Frederick Wareham. King is confidential clerk of the law firm of Harrington and Blossom, in whose hands the fortune has been left for delivery to its owner, who is unknown to them. King and Randall believe Wareham dead and concoct a plan whereby Claiborne is to impersonate him and receive the money. In order to accomplish this, however, there are certain papers that must be secured, and accordingly King murders Blossom, who has them in custody. A graphophone lying on a desk in the lawyer's office, where the murder is committed, is accidentally set in motion and records upon a blank record Blossom's last words, that are, "My God, King, you have killed me."

During the progress of the play it is revealed that a young drummer of patent medicines who calls himself Silas Worth is the real Frederick Wareham, and before the final curtain he recovers the fortune that Claiborne has temporarily gained possession of. The graphophone also tells its story, and the schemers are brought to justice in true melodramatic fashion, while Worth wins the girl he loves.

The comedy of *The Silent Witness* is bright, and the idea of a graphophone furnishing conclusive evidence of a man's guilt is original. The play makes no pretense of skilful dramatic construction, but it can be stated that while some parts of it could be rewritten to advantage, as it now stands the melodrama pleased the large audiences at Blaney's Theatre immensely and would doubtless do as well in any other popular priced theatre.

Sidney Toler made the character of Silas Worth a popular one, and Ethel Milton was pleasing in the soubrette role of Penelope. Walter Horton, Peter Lang, George Turner, Frederick Watson, John Dillon, R. A. Caskie, E. S. Morey, Marie Curtis, Deila Clark, Mary Asquith, Adelle Le Gros, and Florence Hill in other parts were satisfactory. An excellent and amusing singing and dancing specialty was contributed by E. S. Morey and Miss Milton.

CORSE PAYTON'S ENTERPRISES.

Corse Payton has made a reputation for resuscitating dead theatres. Two seasons ago he bought the old Lee Avenue Academy, Brooklyn. This house had been closed for years and was looked upon as a place of theatrical property dead beyond all hope of reanimation.

But Mr. Payton had faith. He spent \$50,000 in remodeling the place and opened it with his own stock company on Labor Day, 1906. From the first performance the investment boomed, until the theatre now boasts a following of many thousands.

The success of this venture encouraged Mr. Payton to widen his interests, and early this season he bought the Criterion Theatre, on Fulton Street. This also is a house with a checkered career, but its possession gives Mr. Payton a theatre in both the Eastern and Western districts of Brooklyn. On last New Year's day he presented the Fulton Street house to his wife (Elita Reed), and these two claim the distinction of being the only actor-managers in the country to own their own theatres.

Plans have been accepted for the remodeling of the Fulton Street house, and work will begin in June. It is Mr. Payton's intention to spend fully \$50,000 in carrying out these plans, and the old Criterion will be transformed into Payton's Fulton Street Theatre, one of the prettiest places of amusement in the country. The house is to be enlarged, both stage and auditorium, and an electrical plant and the newest style of seating will be put in.

The opening will be on next Labor Day. Another stock company is now being engaged. Mr. Payton will head one of these companies and Miss Reed the other. Each company will play a bill two weeks, one week at each theatre. Only the best plays are to be produced, and already a number of recent New York successes have been secured. Brooklyn people have grown so enthusiastic over the Payton Theatre that even at this early date the subscription list for next season's seats has reached large proportions.

Besides his Brooklyn enterprises, Mr. Payton will still keep his two companies on the road, and he will also run the Park Theatre, Boston, as a stock house along the lines followed by the Brooklyn houses. He has also branched out into other lines of business which have been developed by his various theatrical interests. In connection with the Lee Avenue Theatre is a thoroughly equipped photographic and show printing plant that has sent out some artistic and novel advertising during this season. Then there is a scenic studio with a corps of artists who are kept busy most of the time with Mr. Payton's own productions.

ALLEGED PIRATE CHANGED HIS BILL.

An attempt on the part of W. L. Grove, general manager of W. E. Nankerville's attractions, to prevent what looked like an intended piracy of Human Hearts at Mattewan, N. Y., last Thursday night, had an outcome that did not coincide with Mr. Grove's expectations. There was no piracy, but this was so, according to Mr. Grove's story, only because the alleged intending pirate was "tipped off" in time.

Mr. Grove called at Tins Minson office on Saturday and related the story of his visit to Mattewan. Said he:

Not long ago Mr. Nankerville received apparently authentic information that the Blaney Stock company, a repertoire organization, managed by Allan Pearce, was pirating, under the name of The Game of Life, Hal Reid's play, Human Hearts, the rights to which are owned by W. E. Nankerville's Attractions. Upon investigation, we learned that the company was announced to present The Game of Life at Mattewan, N. Y., on May 1. Mr. Nankerville resolved to stop the production, that was unauthorized by him. Accompanied by Al Bouvier, also of Mr. Nankerville's staff, I went to Mattewan on the afternoon of May 1 and secured from the local justice of the peace a warrant, charging a violation of the State penal code, to be served on Pearce and the members of his company should they attempt to produce Human Hearts. Every effort was made to keep them away from Mattewan. At about half-past eight I went to the Mattewan Opera House and bought a ticket. Upon entering I asked for a programme, and was told by an usher that there were none, the bill having been changed from The Game of Life to The Octoroon. The usher, however, he said, had been burned. From other sources I ascertained that when the members of the company were making up for The Game of Life they were suddenly ordered to change their make-up as The Octoroon would be done instead. At the hotel efforts were made to prevent me from ascertaining the names of the company, who, under the law, are liable to punishment for taking part in a performance of a pirated play. However, I was able to ascertain the names and Mr. Nankerville will take legal steps to stop further piracy of Human Hearts, and possibly to bring the Blaney stock company to account for unauthorized presentations of the play in the past.

There is no doubt in my mind that the company would have played Human Hearts at Mattewan Thursday evening had they not been warned of our presence.

Mr. Grove says also that Cecil Magnus and Alma Powell are pirating Human Hearts under the title of One Woman's Love, and that Mr. Nankerville will proceed against them, too.

John Arthur Frazer, 167 West 126th St., N.Y. ••

PERSONAL.



WALDRON.—Above is a portrait of John Waldron, now of the Grand Opera House, Pittsburgh, who has won note as a stock company leading man.

GILMORE.—The play selected by Jules Murry for Paul Gilmore's starring tour next season is *The Tyranny of Tears*.

REJANE.—Gabrielle Rejane who appears for two weeks in London, beginning May 26, will sail for Buenos Aires about June 15.

HANLEY.—Lawrence Hanley, who has been dangerously ill with pneumonia in San Francisco, has recovered, and is now in Los Angeles with his little daughter. Mr. Hanley will play Summer engagements in Los Angeles and San Francisco, beginning in May. He has just completed arrangements to appear next year in a new play, opening in St. Louis Oct. 10.

OLCOTT.—Chauncey Olcott will produce at St. Paul, Aug. 31, a new play by his manager, Augustus Pittou. It is called *Old Limerick Town*. Mr. Olcott will close his present season at North Adams, Mass., May 24. He will visit Europe this Summer.

MORTON.—Martha Morton has sailed for Europe, to remain there during the Summer.

WILSON.—Francis Wilson will spend the Summer in Europe. Next season he will continue to star in *The Toreador*.

BELL.—Digby and Laura Joyce Bell have signed as members of De Wolf Hopper's company, to appear in Pickwick next season. Mr. Bell will play Sam Weller.

NETHERSCOLE.—Olga Netherscole produced *Sapho* at the London Adelphi May 1. The play received much adverse criticism, but the work of Miss Netherscole, Frank Mills, and Holbrook Blinn was highly praised.

POWER.—Tyrone Power was engaged yesterday (Monday) by cable as a member of Mrs. Fiske's company for next season, and he will have a prominent position in that organization. Mr. Power recently arrived in London from Australia, where for two seasons he has starred in such plays as *The Only Way*, *The Christian*, and *Tess of the D'Urbervilles*. Mr. Power will soon produce in London an adaptation of a German drama with the title of *The Other*.

POTTER.—Mrs. Brown Potter, who awhile ago gave a recitation in an English provincial church, recited again last Sunday, this time in St. George's Chapel, London. She rendered "The Holy City" with fine effect.

MATTHEWS.—Brander Matthews is to deliver a series of lectures on the development of the English drama before the Royal Institute of Great Britain, beginning May 24.

GEORGE.—Grace George will present Frou-Frou during her engagement at the Grand Opera House, Chicago, and may make a brief Spring tour in the play afterward.

JOHNSTONE.—Fannie Johnstone, who retired from the cast of *Florodora* at the time of her marriage about a year ago, is to resume professional work next season, it is said, as the star of a new musical comedy.

EVANS.—Charles E. Evans will star next season in a revival of *A Parlor Match*. Samuel E. Rock will be Mr. Evans' manager.

PAGET.—Folliott Paget will sail for England on the *Celtic*, on May 8, to spend the Summer. She has been re-engaged to play in support of Joseph Jefferson next season.

AMATEUR NOTES.

The Soldier's Sweetheart was performed by local talent, assisted by Fred L. Godding, professional, before a large audience at Morton's Theatre, Madisonville, Ky., April 28. The performance was given for the benefit of Madisonville Lodge, No. 738, B. P. O. E. The receipts were large. Emma Frewitt Lackey, Lella Louise Smith, J. Fleming Gordon, Fred L. Godding, Everett Jennings, Luther Bruce, and James A. Francway deserve special mention.

Socially, artistically and peculiarly, one of the most successful amateur performances ever given in the Northwest was *The Viking*, as presented at Minneapolis by the Roosevelt Marching Club recently. Four performances were necessary to accommodate people who wanted to see it.

Dalton's Dilemma, a farce-comedy in three acts, was presented April 29 by the Crownwell Dramatic Society at the Brooklyn Athenaeum, under the direction of Herman Campbell. The play was greeted by an immense audience. M. E. Connolly in the title-role scored a personal hit. Philip J. Moore as Ralph Kingston gave an excellent performance. Joseph G. Clifford and John A. Kellett, as Lord Dorrington and John Benton, both acted capably. Anna McCormack as Olga Gaythorne had a part to which she was well suited. Minor parts were well taken care of by E. Wallace Allenhead, Arthur C. O'Hea, Kate Roberts, and Mabel Whitley.

Augustus Cook was yesterday engaged by G. Smyth to play Miles Standish in The Maid of Plymouth, in which Minnie Dupree is to star.



THEATRES AND MUSIC HALLS.

Kelth's Union Square.

The first position is given to Will M. Coney and Blanche Dayna, who present their sketch, *A Village Lawyer*. *Wishes*, Grattan and Mand White are seen in *Locked Out at 3 A.M.* Among other numbers are *Yorks and Adams*, Melville and Stinson, Billy Van, the De Forests, Davenport and Mantell, the Brooks Brothers, the Rice Twins, Baker and Conn, Lawson and Nemes, Louis Granatt, the stereopticon and the biograph.

Tony Pastor's.

The week's offerings are the Donovans, Howard and Bland in *A Strange Boy*, Harding and Ah Sid, Lillie Evans and company in a new playlet by George Foster Platt, entitled *The Country Dance*; Welch, Francis and company, Mr. and Mrs. Nell Litchfield, Ella Olive, Williams and Melburn, John H. W. Hyman, Fowler and West, Hansen and Monti, Williams and Williams, Heller and Hadleigh, and the vitagraph.

Proctor's Twenty-third Street.

Sadie Martinot, assisted by Julius Brutus Booth, tops the week's list in the sketch, *Fashionable Intelligence*. Others in the catalogue are *Trevolo*, *Westman and Wren*, the Carmen Sisters, the Three Kelsey Sisters, Wesson and Walters, and the kaleidoscope.

Proctor's Fifth Avenue.

Mabel Montgomery heads a section of the Proctor Stock company in a revival of *On Probation*. The vaudeville end is cared for by the Kaufmans, Truongs, Bessah and Miller, Hally and Mosher, Professor Robbins, Egan and Dunn, and the kaleidoscope.

Proctor's Fifty-eighth Street.

A detachment of the Proctor Stock company present *The Cherry Pickers*, moving down from Harlem. Edna Archer-Crawford again appears in the principal part. Clarice Vance and the kaleidoscope attend to the vaudeville department.

Proctor's 125th Street.

Bontrien Morgan heads a contingent of the Proctor Stock company in a production of *Glorianna*, and pla trays bearing her picture are given as souvenirs to the ladies who attend the matinee performances. In the vaudeville division are to be observed Jess Dandy, Carroll Johnson, and the kaleidoscope.

New York.

The Hall of Fame is still presented by the stock burlesque company, and some more new features are provided for interpolation during the present week. Business continues so large that the management expect to hold to the same bill until away into the warm weather season.

Hurtig and Scammon's.

Lillian Buckhart and company in *A Leap for Love*, Lottie Gilson, Adelaide Haggensen and company, Ella Marotta, the Edmonson Family, J. Bernard Dytyn, Fenton and Allen, Chickella, Newell and Dufres, and the vitagraph make up the week's bill.

THE BURLESQUE HOUSES.

Downy.—The Bohemian Burlesquers return to the metropolis for another week in Fourteenth Street.

Minn's Bowery.—W. R. Watson's American Burlesquers reappear at this theatre for a week.

London.—The Broadway Burlesquers have moved down from Harlem for the week.

OLYMPIC.—The Innocent Buntings are making their initial New York appearance this week.

LAST WEEK'S HILLS.

Kelth's Union Square.—Bedini and Arthur contributed the topnotch turn, having amplified the act that made such a hit last summer on the roof of the New York Theatre. Their jugglery is exceedingly clever, especially in the somewhat uncommon department devoted to the catching of vegetables thrown from a distance only to be impaled upon a fork held in the mouth of one of the team. The other fellow's comedy business is excellent and his rolicking distribution of crockery trust—there is one, and there probably is by this time—should allow these gentlemen a liberal compensation for their noble work in breaking plates and dishes, but it is hardly likely that the stagehands' union will move in to encourage such action. Hugh Stanton and Florence McDona, after a long absence from New York, returned in their familiar sketch, *For Sadness*, which scored a large-sized laughing hit. It is a playlet that has been splendidly with the taste of time and seems to go as brightly now as when we first saw it. Both players acquitted themselves with utmost credit and won a hearty recall. The Martinetti Troupe offered the astounding acrobaticism seen a few weeks before at the Proctor houses and registered all kinds of a success. Many of their stunts are original and all are beautifully worked. Fay and Clark landed in again with Will M. Coney's fanciful skit. The Spring of Youth, which went better than it ever had before, time. The elaborate setting was also enthusiastically appreciated. Willie F. Swenson crowned his usual profound hit in his comedian burlesque monologue, which is fairly glowing with good fun and is delivered as only Mr. Swenson could do it. No one on this green earth probably can get a conversation as frightfully mixed as can this comic artist, and hysterically out in immediately upon his entrance, to continue unbroken until his exit. He had a few new examples of humor to retail, and even the older examples went just as gayly as of old. Margaret Daly made her vaudeville debut and scored a pronounced hit in three songs that served to display a soprano voice of extraordinary sweetness and of remarkable true-color. Her presence was most charming and magnetic, and her selections, while they might have been better for vaudeville purposes, were received with much applause. Good soloists are always welcome in the vande-

ville theatres, and Miss Daly is a welcome addition to the distinctly uncrowded ranks of the public singers who really can sing. Lillie West-ern put in her usual success in her instrumental turn, which introduces a lot of fine playing on various devices that make sweet noises when one knows how to handle them, and she certainly does know full well. Hal Merritt claimed a big share of the favor in his capital program specialty. The *Poster Girl*, wherein he shows how quickly a pretty picture may be made—a neat, clever and thoroughly artistic act. Reed and Shaw offered their admirable acrobatic, the *Folly Trio* amused as they had a week or so before at Pastor's, Hinton juggled dexterously, and the other cards brought in Faltrey and Hinton, Kennedy and Rooney, the sterling stereopticon, and the bouncing biograph. Big trade.

TONY PASTOR'S.—The week's programme was topped by Edward M. Faver and Edith Sinclair in their newest skit, *Cesar's Angel*, getting away

LIZZIE EVANS IN A NEW ACT.



Photo by Pittsney, Ottawa, Ont.

Lillie Evans, pictured above, and Harry Mills are playing this week at Tony Pastor's a new sketch, *A Country Dance*, by George Foster Platt, a story of pastoral life away back in the early sixties. It is promised that we shall see in the new sketch a faithful reproduction of the conditions of the period of that other generation, and the playlet is said to abound in comedy and incident. Miss Evans has a superb role which she regards as offering the best opportunity that she has had as yet in vaudeville for the display of her undoubted talents. Mr. Mills, too, is happily cast, and it is to be expected that the combined work of players and author will attract more than ordinary attention during the present week at Pastor's.

with a prodigious success. Mr. Faver is one of the very best singers on the vaudeville stage, and he is, besides, a competent and intelligent comedian. Miss Sinclair is hardly second in vocalism, while she adds to the picturesqueness of every bill in which she appears by a display of stunning gown, not to speak of her own charming person. Mr. Faver's song, "Why Can't He Take My Word," is immensely clever and capital song. Ward and Curran did their latest songs and comicallities to good purpose. Mr. Curran's vocal efforts being particularly appreciated. Touhey and Lacy scored in their Irish comedy business and were especially admired in bag-piping. Cook and Quinn returned, after months away, and acquired a generous allotment of the applause for their lively turn. Mr. Cook's indefatigable dancing and Mr. Quinn's astonishing harmonica playing hitting the Proctorians very hard indeed. Mr. Quinn appears to be able to make a mouth-organ answer for almost any other known musical instrument, and many of his imitations are truly remarkable. His concertina mimicry is worked now far better than it used to be, with much less of forced comedy on the side, and this is a grateful change. Edith Redmond contributed her "Don Cato" act, and was well received. Edith Leonard, late of Princeton and Rochester's Minstrels, scored largely in amusing corn songs and clever dances that seemed to please the patrons enormously. Her work is of unusually good quality, and one could easily have enjoyed it for much longer than the allotted time. Lawson and Nemes, seen a fortnight before at Proctor's Twenty-third Street, dealt out their cycling and bag-punching specialty with telling effect. Mr. Lawson is much more clever in much of his trick cycling and he exhibits, moreover, a most agreeable sense of comedy. Wayne and Lester presented a splendid combination act that night, however, he vastly improved with a bit more of a dramatic touch. A great share of their work approaches the occasional order and seems too good to be tied down to such a conventional setting. Others on the ticket were Fostelle and Summitt, Egan and Adams, Ezzell and Heath, the De Luskas and Karroll, along with the ever-present vigorous vitagraph. Business, as usual, about all that the house could hold.

PROCTOR'S FIFTH AVENUE.—Division A of the Proctor Stock company revived Tom Taylor and Charles Reade's comedy, *Peg Woffington* (Masks and Faces), and they did it exceedingly well. Adelaide Kelth gave a charming performance of the title-role, in which Rose Coghlan had been so popular, and emphasized one more step in her dramatic advancement. Miss Kelth has been taking big steps in this same advancement of late, and her Peg was distinctly ahead of her Nell Gwynne of a few weeks before, although it should be said to her credit that last week's play of Peg is far better stuff than the version of Nell we had recently to see. Another excel-

lent performance was that of Ashley Miller as Ernest Vane, and especially fine was the Trilby of Frederic Reed. There was notably good work by almost every one in the cast, which included J. Lester Walker, Frank Monroe, Duncan Harris, Charles M. Ray, George Friend, Ralph Dean, Julius Reed, W. H. Willis, C. Wray Wagon, William, Adeline, Raffetto, Helena Sallinger, Alma Morrison, Matilde Dutton, Queenie Phillips, and Frances Lynn. The comedy was capably mounted and the stage was excellently managed by Julian Reed. The curtain-raiser was *One Wife Too Many*, by Frank Monroe, a bright, diverting playlet, in which the author was admirably supported by Julian Reed, Ethel Browning, and Helena Sallinger. Reed and Richards topped the vaudeville end with the act seen a week before at the Twenty-third Street and repeated the hit recorded at the other house. A. O. Duncan again ventriloquized with a valuably but entertainingly, the Fraser Troupe danced nimbly and gracefully, Armour and Baguley sang several delightful operatic selections, and the other cards showed Thomas Nast Jr., Frederick Howard, Viola Sheldon, and the kaleidoscope kaleidoscope. Large audience.

PROCTOR'S TWENTY-THIRD STREET.—Helena Mora came back with a repertoire of telling songs that, rendered in her inimitable baritone, won for her an impressive reception. Miss Mora possesses not alone one of the finest singing voices in vaudeville, but she brings to her work a fine intelligence that serves to stamp her act as quite apart from all others. The Proctorians liked her so well last week that they recalled her time and time again, and then were sorry when she would sing no longer. Miss and Silvaney presented their remarkable bicycle and unicycle turn for the first time at this theatre, and thrilled the patrons just as they had the clients of other local houses. The daring and skill shown in their performance commands unlimited admiration and is promptly appreciated everywhere that they are seen. Carroll Johnson returned, having absented himself for only a few weeks, and reiterated his triumph in songs, talk and recitations. His title, "The Bean Brummet of Minstrelsy," is simply borne out by his stunning clothes, only he doesn't go about looking like the prince and dying in shame, place like the Brummet of Clyde Rish's play. Clarice Vance sang a routine of song seen in her own sweet way that knows no equal. It is a perfect treat to listen to her flawless enunciation and to the ever delightful Southern accent that she employs so naturally. Nat Haines and Will Vinton did their specialty, *The Original Package*, with the customary deadly effect, coming right into killing several people at each performance by sheer force of fun. Mr. Haines talked as rapidly and as incoherently as ever, and Mr. Vinton, once more showed us how the gentle art of "fooling" may be made genuinely artistic. The Carmen Sisters were applauded for a neat song and dance act. Bessah and Buckley provided some amusing musical comedy in black-face. The other numbers included Fritz, Leslie and Edith, Courtney and Dunn, Moore and Holborn, Frank Bowman, Marie Jordan, Allen Whitman, and the kingly kaleidoscope. Big trade.

PROCTOR'S FIFTY-EIGHTH STREET.—A section of the Proctor Stock company resurrected James Mortimer's hilarious farce, *Glorianna*, and contrived to enthrall large audiences. Beatrice Morgan was completely charming as Mrs. Levering, and Augustus Balthus made a notable success as Count Rivet. Walter E. Seymour, Frank Kendrick, Joseph Dally, Vernon Armstrong, Moore, Allen and Anthony, Miss De Wolf, and Ann Smith filled the other roles most admirably. The performance was full of dash and spirit throughout and went immensely well with the patrons. Nat Haines, Joseph J. Martin, the little aspect of monologue, ruled off his collection of anecdotes and ditties with the accustomed freedom and effectiveness. Mr. Martin doesn't appear to care whether the people laugh with him or at him so long as they laugh, and they do laugh every time. Westman and Wren in their pretty pastoral sketch, and the ever-loving kaleidoscope completed the catalogue. Good business.

PROCTOR'S 125TH STREET.—The contingent of the Proctor Stock company seen a week earlier at the Fifth Avenue rejoined to Harlem and repeated their fine performance of Joseph Arthur's sensational melodrama, *The Cherry Pickers*, which bears no relation to the *Cherry Pickers*. The great cannon again boomed its way into popularity and scored the third hit—began it went off. In the vaudeville department were seen the diverting *From Midridge*, the tuneful Lillian Tye and the commendable kaleidoscope. Good returns.

HURTIG AND SCAMMON'S.—The Taylor-Richard company—Billie Taylor, Harry H. Richard, Jo-

NEW STARS FOR NEXT SEASON.



Photo by Hall's Studio, New York.

Tom Lewis and Sam J. Ryan, pictured above in graceful and genteel pose and gown, will star next season. Enough said. The Major and the Judge is the title of their coming play. Hurtig and Scammon will guide the destinies of the new manifestation to the stellar realm.

Sophine Newman, and Allene Collis—provided the novelty of the week in Mr. Taylor's new act, *Wanted—A Stenographer*, which made an unprecedented and instant hit. Since the *Four Colours* farceful vaudeville we have had in that dramatic division as sketch as full of life, plunger and dash as this one. Its action is incessant except when interrupted by songs, and even the songs are bright and sparkling. It tells the story of a capitalist who undertakes to engage a stenographer, and the complications that set in are so many and quick as to keep an audience in roars of laughter from start to finish. Mr. Taylor proved one of the best juvenile comedians that we have had a chance to see, graceful, magnetic and a capital singer. Mr. Richard played the middle-aged capitalist with unlimited spirit and unction. Miss Newman was sweetly pretty and daintily demure as his daughter, and Allene

THE HEBREW PARODIST PAR EXCELLENCE.



Photo by Steinberg, New York.

The photograph reproduced above depicts Jess Dandy with a severe headache, probably caused by the loss of two weeks' work, which loss was necessitated by numerous operations that had to be performed upon his nose, to the end that a bone growth therein might be removed. Despite all of this sort of thing, Mr. Dandy continues to perpetrate his original material for his every appearance at the vaudeville theatre. He has now completed about four years in the theatrical business, and during this period has evolved more than a hundred and fifty parodies of popular songs, many of them so fetching as to be repeated more often than the original songs that they satirized. Mr. Dandy finds no difficulty in looking himself solid from season to season, and while he would prefer to rest in the summer months he finds so many inducements pouring in upon him that it is almost impossible to refuse them. On the side, he is a great believer in the ultimate value of property in the New York suburbs and interests himself considerably in real estate ventures. Horses and dogs, too, claim part of his attention, and he enjoys being with them at his suburban home, Tremont, New York city. Possibly his only objection to vaudeville work is the continued absence from home that it necessitates. Only a week ago while, in company with his brother, Mr. Dandy was spending his trotter, a large dog ran under the wagon wheels and both men were thrown out, narrowly escaping serious injury. Mr. Dandy retains his popularity with vaudeville patrons by strict adherence to his motto, "Always something new," and his quaint quips and localisms never give offense.

Collis furnished a true-to-life portrait of a stenographer girl. The act was easily the hit of a big bill and it should soon be shown down town. Hal Stephens ran high in favor, as always, with his beautifully arranged impersonation act, that only seems to improve with age. He has come to be far more careful and finished in his imitations of famous players, many of which are startling in fidelity. Lester and Gabriel cornered a big slice of the popular esteem for her quaint and amusing turn seen only recently at the Proctor houses. Joseph Maxwell and company presented *The Fire Chief* with conspicuous success. The act has been measurably improved since it was originally viewed here at Kelth's, and it took repeated calls. The balance was on the side of Mr. Maxwell and his tinny assistant, for they might have taken more and covered in the same old way to good purpose. Raymond and Kucharski proffered excellent musical selections in admirable style, the pretty Doherty Sisters registered their accustomed success, Bula and Raymond were applauded for their diverting sketch, and Allen May and D'Arcy illustrated songs effectively. Big business.

NEW YORK.—The big stock burlesque company continued to present *The Hall of Fame* to enormous business. Marie Drouot, who had been ill for a few days, returned to the cast and stirred things up as she alone can. Dan McArvey introduced a new new skit and the other principals all recorded the same old success. Now that Weber and Fields have closed their local season, the bill at the New York is perhaps more distinctly typical of the metropolis than any other entertainment at present offered here, and a great proportion of the audience is comprised of visitors to the city who want to see something that they can't often see anywhere else.

The Burlesque Houses.

Downy.—The Majestic Burlesquers held forth to large audiences and gave a capital entertainment that presented Gilbert Grand, Mildred Howard De Grey, the Sisters Bessah, McPherson and Hanson, Grace La Rue, Blossom Sealey, and the Burke Brothers.

Minn's Bowery.—The Hot Air Burlesquers cropped up, as usual, with the merry Spring time and presented *Glory and Russell*, the Musical Burlesque, Paul Barnes and company, the Clark Sisters, Williams and Allene, Howard and Burke, and De Shaw and company.

London.—The Victoria Burlesquers appeared under the title of the *Downy Burlesquers* for some unknown reason. In the bill were Aggie Behler, Green and Green, Leroy and Levanian, the Harpers, and John Piesing.

OLYMPIC.—The Broadway Burlesquers spent last week probably in the lovely pastoral retreat known as Harlem.

MORE NEW HEADLINERS.

Robert Grant's activity is continuing. The immediate success achieved by Lena Marville, Marion Himmey, and Sidney Booth at Tony Pastor's last Wednesday resulted in the booking of twenty-seven weeks within twenty-four hours after the act was seen. This notable trio made a most pronounced hit in their new playlet, *The Two Juliets*, and are at Peitz, New Haven, the week going to the Empire, Cleveland, next week. Another new act in great demand in the Hopkins' district, in which Ida Marville, sister of Rose Melville, and a company of four others will be seen. This new act will be produced in New England next week. Mr. Grant has also secured for vaudeville John Moore and Mrs. Mason (Katherine Grey), who will begin their vaudeville work May 12, for a limited period only before joining the stock star ranks. Violetta Colville, a daughter of the late Samuel Colville, has also been booked by Robert Grant. Miss Colville's reputation in Europe as one of the best American prima donnas who have achieved fame on the Continent is well known. J. K. Bennett will be seen as a monologist for the first time in his career next Monday at Peitz River, where he has been booked by Mr. Grant. To a Kitzman man yesterday Mr. Grant said that he had already placed his business on an sound a basis as at any time since he became an agent of headliners, and that he was never so busy as now.

VAUDEVILLE

WILL

HALLIDAY and QUINN

IN

THE FUNNY MR. DOOLEY

TITLE COPYRIGHTED.

449 East 116th Street, New York City, N. Y.

MR. and MRS. NEIL LITCHFIELD

The Rural Comedians, in

Down at Brook Farm.

Pastor's Theatre this week. Week May 10-12 open. Now booking for season 1903-4. First open week Nov. 3. Permanent address, 21 Halsey St., Newark, N. J.

TOM LEWIS and SAM J. RYAN

Next Season—Management of Hurtig and Seamon.

Wonderland, Detroit, this week.

Race Horses, Drinks, Cigars, Tooth Powders and Children have been named after that rascal,

LONEY HASKELL

While Haskell himself has often been called other names,

Address, May 12, Avenue, Detroit, Mich.

Now Booking Summer Season.

EDDIE GIRARD and JESSIE GARDNER

At home. Permanent address, 414 7th Street, Brooklyn, N. Y. Telephone 308 F.—South Brooklyn, N. Y. May 12th, 13th open.

ARTIE HALL

"DAYS ALL"

Detroit, Temple Theatre, return engagement, white face. Rochester next week (ditto).

(Care for it)

BERT HOWARD and LEONA BLAND

There is, and never was any truth in a recent headline article concerning Howard and Bland. All contracts made by us will be filed to the latter. Time nearly filled for Summer work. Ready to negotiate for next season. DATES ONLY. May 26 open.

Pastor's Theatre this week.

CLARICE VANCE

"The Southern Singer."

PROCTOR CIRCUIT.

"JESS" DANDY THE HEBREW PARODIST

ALWAYS SOMETHING NEW.

NOW BOOKING SEASON 1903-4.

Permanent address, Tremont, N. Y. City.

SOME BOSTON OPINIONS:

"Jess" Dandy made one of the biggest hits of the evening with his Hebrew parodies.—Boston Transcript.

"Jess" Dandy, the Hebrew parody singer, who had a number of original songs, with which he scored a big hit.—Boston Herald.

"Jess" Dandy, the well-known Hebrew parody singer, had a lot of new songs, every one of which was cheered, and his contribution to the general hilarity of the programme was enthusiastically applauded.—Boston Post.

"Jess" Dandy, in his laughable parodies, was one of the best numbers on the bill.—Boston Traveller.

HAL DAVIS and INEZ MACAULEY

Tremendous success in EDWARD DAY'S latest novelty in Society Sketches,

THE UNEXPECTED.

They are the brightest faces comedians in Vaudeville, and their sketch, THE UNEXPECTED, scored a big hit.—Boston Globe.

One of the brightest sketches seen at Keith's this season. The audience is kept in a constant roar.—Boston Post.

Davis and Macauley's sketch, THE UNEXPECTED, scored a big hit.—Boston Traveller.

Davis and Macauley's new sketch is bright and snappy and played with dash and finish.—Boston Transcript.

Management JO PAINE SMITH, 323 St. James Bldg., N. Y. City.

KEITH'S, Philadelphia, this week.

FAS. F.

IDA

DOLAN and LENHARR

TWO LINGERING HITS.

TAKING CHANCES, and A HIGH-TONED BURGLAR.

Open Time in MAY and JUNE.

Will Cressy and Blanche Dayne

ACTING

MAX S. WITT Pianist and Composer.

Vocal Classics. Instrumental. Popular Songs.

"The Evening Light." "The First Violin" Waltzes. "The Boats and the Flame." "When the Birds Go North Again."

"Perchance." "Phyllis" Waltzes. "My Little Georgia Rose." "My Heart's Tonight in Texas." "While the Convent bells were ringing."

"The Four Seasons of Love." "Dolls of Grandpa" Waltzes. "My Heart's Tonight in Texas." "While the Convent bells were ringing."

Will Accept Engagements to Write Special Music for Every Kind of Occasion.

Care Jos. W. Stern & Co., 34 E. 21st St., N. Y. C.

Stage Production. Address

CHARLES HORWITZ

(OF HORWITZ AND BOWERS).

AUTHOR OF THE SEASON'S BIGGEST HIT IN VAUDEVILLE.

The following songs are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Grace Harnack and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Yung Farnell in An American Duke, Mack and Elliot in The New Minister, Baker and Lyon in The Electric Bag, and numerous other successes. For terms, or plays, sketches, monologues, etc., address

CHARLES HORWITZ, care Chapin, Bernstein and Von Tilzer, 43 W. 28th St., N. Y.

VAUDEVILLE

VAUDEVILLE

BERT COOTE

DOING THINGS on the Stoll Circuit, England.

Cable, Imperium, London. Hells, Artie and Kitzie.

Address 109 St. Portland St., London.

WM. H. COLBY

MRS. WM. H. COLBY

4-COLBY FAMILY-4

MASTER FRANK COLBY

LITTLE MISS BYRLE COLBY

Indefinitely Engaged with Hyde's Comedians.

MR. AND MRS. GENE

HUGHES

The Empire does not rely solely on Mlle. Cidre and her Buns, for Mr. and Mrs. Gene Hughes in a sketch, 'Matrimonial Substitute' provide a clever turn. Mrs. Hughes is an actress after the style of Mrs. Kendal of Elder Miss Blossom fame.—The Bradford, Eng. Daily Telegraph, Tuesday, November 19, 1901.

Address 23 Leicester Square, London, W. C.

FRED NIBLO "The American Humorist."

Retired from Vaudeville. All booking—American and European—cancelled. Will devote entire time to management of

THE FOUR COHANS

AND THEIR COMPANY.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

CHARLEY CASE CHARLEY CASE

The Man that Talks About His Father.

CASE

VAUDEVILLE.

MR. and MRS. JIMMIE BARRY

"SKINFLINT"?

LOUIS

GRACE

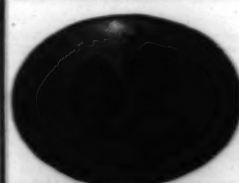
SIMON, GARDNER and CO.

In Will M. Cressy's Bullicking Laugh Producer,

THE NEW COACHMAN.

TIME ALL FILLED.

First open week, May 12.



THE MAGNETIC

Sisters Hawthorne

ARANTO, HERAPO, SERASIO.

New Songs by

Witney Warner Publishing Co.

The best I have seen.—Lester Stuart.

DOLLIE In Vaudeville. HARRY

MESTAYER

Address Agents.

"HAPPY" FANNY FIELDS

Starring in England, presenting her original character creation,

THE ANGLO-DUTCH GIRL.

Address WARNER & CO., 20 Wellington St., London.

CLAUDE THARDO Side Wheeler

BIJOU THEATRE, BROOKLYN.

Second Year with the Spooners.

EDWARD GRAY

"MIMICAL COMEDIAN."

AT KEITH'S, BOSTON, LAST WEEK.

Boston Journal, April 29: Ed Gray, a popular story teller and singer, made his reappearance and went strong.

Boston Post, April 29: Ed Gray told stories in a manner that brought down the house every few minutes.

Boston Herald, April 29: Ed Gray kept the audience laughing at his bits of dialect recitations and songs.

16 MINUTES IN ONE.

Address WM. BOWEN, 331 E. 14th Street.

THE PECULIAR SONGSTER AND LINGUIST.

James J. Morton

A theatrical person of rare ability, who may be seen this week in the cultured city of Boston amusing the patrons of Boston Music Hall with his exceptionally clever monologue.

P. S.—Can use a good stool pigeon next season. Must furnish his own feathers.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

401 STRAND, W. C.

(Continued from page 6)

NORTH DAKOTA.

NORTH CAROLINA

OHIO.

: medium

A. HOUSE (Charles Slaughter is closed season in St. Plouffe)

COLONIAL THEATRE (Charles
Victor Mackintosh, Birmingham, C.)

COLUMBIA THEATRE (Edward
G. Robinson, Chgo. April 24 to 1

ORIA THEATRE (Lee M. Bod
ler, business-manager): James

—GRAND OPERA HOUSE C

OPERA HOUSE (L. H. Cunningham
berg Stock co. April 21-26 to last)

er): Adelaide Thurston in At Co
elighted large audience. A Th

Venice April 29 to crowded house—
HARRY HARMON, of I

men, Under Two Flags, Fanch

the Throne. Home spun Hea
clothes for repairs and fresco

VILLE - TWIN CITY OPE

HOUSE (Greenwall Theatrical Circuit Co., Inc., manager; F. B. Greenwall, manager; April 21-22: fair business; Boston House Comedy co. 25-26: GALVESTON—GRAND OPERA HOUSE (M. C. Michael, manager; Fayton Sisters Comedy co. April 20-21 to fair business; Clara Thomas & Co. benefit to Charles T. Brian, Jr., treasurer of the Opera House, DENISON—GRAND OPERA HOUSE (L. M. L. Heston, manager; Spanish Opera co. 1, 2—WOOD LAKE CASINO (L. M. L. Heston, manager; Opera 23: EL PASO—MYERS' OPERA HOUSE (F. S. Ryan, manager; The Christian April 20).

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE (George D. Fyke, manager; Charles B. Sanford, supported by Helen Grantley, in The Old Guard and The Taming of the Shrew April 21, 22 to good business; principals well received; F. A. Nannery was warmly welcomed and spent his time with some interesting old friendships.—GRAND THEATRE (Paul Hamner, Jr., manager; Local by members of the Salt Lake Church 20 to full house.

PARK CITY—DEWEY THEATRE (F. J. McLaughlin, manager; The Kites to Harry April 22 to good business. Morrison's Paint 23.

VERMONT.

BURLINGTON—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager; Robert E. Mantell in Hamlet April 20; good business; finished production. Ernest Elton co. 1, 2. The Night Before Christmas 3. E. H. Northern 12.

BRAintree—AUDITORIUM (George B. Ryan, manager; The Village Postmaster April 21 set to good audience. Just Struck Town 22; fair business. Louis Llewellyn, Tom Williams, Adelaide Walters, Harry Todd, and the Great Northern Quartette. The Village Postmaster April 22. The Village Postmaster April 23. The Village Postmaster April 24. The Village Postmaster April 25. The Village Postmaster April 26. The Village Postmaster April 27. The Village Postmaster April 28. The Village Postmaster April 29. The Village Postmaster April 30. The Village Postmaster April 31.

BELLEVILLE—GRAND OPERA HOUSE (John R. Brown, manager; Robert E. Mantell in Hamlet April 20 to full house; one of the best of the season, that is now being held here in connection with the old friends.—GRAND THEATRE (Paul Hamner, Jr., manager; Local by members of the Salt Lake Church 20 to full house.

RUTLAND—GRAND OPERA HOUSE (A. W. Higgins, manager; Ernest Elton co. April 20, 1 in the Village Postmaster and A Wife's Victory; April 21; strong co.

BARRE—GRAND OPERA HOUSE (W. W. Lapoint, manager; Ernest Elton co. April 20 to good business.

VIRGINIA.

WINCHESTER—AUDITORIUM (Fred H. Hahn, manager; Van Dyke and Bates co. April 21-22 in A Family Princess. The Three Musketeers Credit Family. Family Affairs. After the Ball. The Village Postmaster April 23. The Village Postmaster April 24. The Village Postmaster April 25. The Village Postmaster April 26. The Village Postmaster April 27. The Village Postmaster April 28. The Village Postmaster April 29. The Village Postmaster April 30. The Village Postmaster April 31.

SUFFOLK—CITY HALL THEATRE (A. R. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. A. T. Ford, lecturer, 4.—ITEM: Manager Hahn has had a new lighting system installed in the theatre that gives 100 per cent. more light on the stage. Other items: Hahn will be made this season. It is said that Hahn has been the best season in the two years Manager Hahn has controlled the City Hall Theatre.

NEWPORT NEWS—ACADEMY OF MUSIC (Leah and Hahn, manager; Hahn's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

FORTSMOUTH—LYNN THEATRE (Albion H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

DANVILLE—ACADEMY OF MUSIC (O. A. Hahn, manager; Hahn's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

ROANOKE—ACADEMY OF MUSIC (C. W. Hahn, manager; Hahn's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

PETERSBURG—ACADEMY OF MUSIC (W. H. Hahn, manager; Hahn's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

SPRINGFIELD—ACADEMY OF MUSIC (H. H. Hahn, manager; Hahn's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

STANTON—GRAND OPERA HOUSE (H. H. Hahn, manager; Hahn's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

HARRISONBURG—ASSEMBLY HALL (W. C. Hahn, manager; Hahn's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WASHINGTON.

TACOMA—THEATRE (Calvin Hahn, manager; Nathan Hale April 22; fair attendance; co. good. Howard Kyle serves as emcee. Donald Frawley co. in Blue Jeans 23. May Hahn's Minstrels April 24 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

SPokane—THEATRE (Dan L. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

EVERETT—THEATRE (R. A. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WALLA WALLA—THEATRE (Charles F. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WHITCOMB—BELLINGHAM OPERA HOUSE (John H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WEST VIRGINIA.

GRANTON—BRINKMAN OPERA HOUSE (Charles Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

PARKERSBURG—AUDITORIUM (W. E. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

ROCKWELL—THEATRE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

STEVENSVILLE—AUDITORIUM THEATRE (A. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

CHARLESTON—BURLING OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

MARTINSBURG—CENTRAL OPERA HOUSE (A. F. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

MARTINSBURG—CENTRAL OPERA HOUSE (A. F. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

MARTINSBURG—CENTRAL OPERA HOUSE (A. F. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN.

APPLETON—THEATRE (Gust Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

JANESVILLE—MYERS' GRAND OPERA HOUSE (John H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

JANESVILLE—MYERS' GRAND OPERA HOUSE (John H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

JANESVILLE—MYERS' GRAND OPERA HOUSE (John H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

JANESVILLE—MYERS' GRAND OPERA HOUSE (John H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

JANESVILLE—MYERS' GRAND OPERA HOUSE (John H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

JANESVILLE—MYERS' GRAND OPERA HOUSE (John H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

16.—ITEM: Manager Myers gives out proceeds of Rose Chahian entertainment 10 as benefit to Janesville Ladies of Elks. A new curtain from the Lee Leach Co. will be shown for the first time at this performance.

PORTAGE—GRAND OPERA HOUSE (A. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

NELOTT—WILSON'S OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

WISCONSIN—GRAND OPERA HOUSE (H. H. Hahn, manager; Harry Ward's Minstrels April 20 to good business; very satisfactory performance. The Queen's Evidence 20-21 to full business; excellent production. Our Regiment 1-3. The Outpost 4-7. The Late Mr. Jones 8-10.

\$3.20 SILK HAT RYE WHISKEY. \$3.20 SILK HAT COCKTAILS.



We are offering to the consumer direct our **SILK HAT COCKTAILS**, at the extremely low price of **\$3.20** for four full quart bottles of **MANHATTAN, VERMONT, WHISKEY** or **MARTINI COCKTAILS** as you may select, express prepaid by us.

We also offer our justly celebrated 4-yr. old **SILK HAT RYE WHISKEY**, at **\$3.20** for four full quart bottles, express prepaid by us.

All goods packed in plain boxes, without marks of any kind to indicate contents. We cut out the middleman's profit and his tendency to adulteration, and give you absolutely pure and guaranteed value.

OUR GUARANTEE. If the goods are not as represented, you may return them to us and we will refund your money.

GINSENG DISTILLING CO., St. Louis, Mo.

REFERENCES:—Massachusetts Agencies, or any Bank in St. Louis.

H. E. Orders from Colo. Ariz., Cal., Idaho, Mont., Nev., N. H., Ore., Utah, Wash., Wyo. must call for 2 gals. by freight prepaid.

WANTED, OPERA COMPANY

For Tivoli Gardens, Quebec City, Canada. Population 20,000. Only place of amusement in the city. Seating capacity 1,500. Gardens open May 15. Seasonal Opera Co.; May 22 season closed. Wanted, Company with good repertoire of Opera, on contract or percentage, from June 1 to Sept. 30, 1922. Address: **CHAS. F. SHAWAN, Lessee and Manager, Tivoli Gardens, Quebec, Canada.**



MEYER'S Grease Paints

THE STANDARD FOR OVER 20 YEARS.

EXORA Face Powders

Rouges, Creams, Etc.

To Be Had at All Stores

25 East 20th Street, N. Y. City.

ARTIST'S PROOFS.

Penberg

graphic artist and photographer for the artist's studio.

Call at Penberg's Studio and examine yourself that you can obtain Artist's Proofs at a lower rate than you can get elsewhere.

Penberg's Studio, 18 W. 14th St., N. Y. City.

MANAGERS' DIRECTORY.

CONN.-BRIDGEPORT.

Smith's Colonial Theatre
A MAGNIFICENT NEW GROUND-
FLOOR PLAYHOUSE. Perfect in equipment.
SEATING CAPACITY OVER TWO
THOUSAND, with standing-room for 500.
LEADING ATTRACTIONS.
EDWARD C. SMITH,
Proprietor and Manager.

MISS.-GREENWOOD.

Greenwood Opera House
Now booking for season 1903-4.
CALHOUN WILSON, Mgr.

OHIO.-HICKSVILLE.

Huber Opera House
NEW MANAGEMENT.
Now booking for 1903-4. Population 3,000; draw
from 8,000. Write for open time.
W. L. McCONNELL, Mgr.

PA.-COUDERSPORT.

New West St. Theatre
A new and modern house. Am now booking season of 1903-
1904. Considerable open time in April and May, 1903. Good
opportunity for first-class Vanderbilt or Burlesque Co.
AARON FULLER, Mgr.
Coudersport, Pa.

S. C.-ANDERSON.

Anderson Opera House
Population 12,000. Five new factories building.
Now booking season 1903-1904. All modern improve-
ments.
McCOLLY & GORR, Mgrs.

TEX.-MARLIN.

Grand Opera House
Now building, cost \$12,500. Will open July 1st.
Population, 5,000 local, 1,000 transient. A health
resort. Fine show town. Only first-class plays
booked. Open all year. Capacity 100. Large
stage. Now booking season 1903-4.
J. G. OLTON,
Owner and Manager.

CANADA.-ST. THOMAS, ONT.

New Grand Opera House
Capacity 1,000. Playing one-night stands only.
Duncombe Opera House
Capacity 500. Playing Repertoire only.
Both houses under one management and booked to
protect all dates. Now booking season 1903-4 DIRECT.
G. STACEY, Mgr.

HOTELS, ETC

WIS.-LA CROSSE.

The Cameron
Thoroughly first-class hotel. Special rate to the profes-
sion, including bath.
F. D. SMITH, Prop. F. E. SMITH, Mgr.

PROFESSIONAL CARDS.

ADDISON, GRACE

David Harum Co.

ANDREWS, LILLIAN

Self Co. Re-engaged for fourth season.

BANKSON, JOHN W.

Disengaged. 410 W. 124th St., N. Y.

BANKSON, MARY

Disengaged. 410 W. 124th St., N. Y.

BELLOWS, A. E.

Heavies. With Tom Marks.

BRANDON, ETHEL

Address Actors' Society.

BRADLEY, LEONORA

Third season Castle Square Stock Co., Boston.

CAREY, ELEANOR

With Mrs. Lottie Carter. Address MIRRON.

CARIART, JAMES L.

Old Man, with Richard Mansfield season 1902-1903.

CLARGES, VERNER

The Playgoer, 10 Gramercy Park.

DIARD, FATMAH

Prima Donna. Disengaged. Hicksville, L. I., N. Y.

DUNBAR, ERROLL

Mr. Francis Levison with Miss Olin.

EMERY, EDWARD

Season 1903-4. Lohr & Co.

GALLAGHER, MARGARET

Irish Characters, and Comedy. Address MIRRON.

GRAY, THADDEUS

Lead. Grace Hayward Co.

HADFIELD, HARRY S.

Lead. May Fiske Co. Actors' Society.

PROFESSIONAL CARDS.

HADLEY, HELAINE

Also Pottlingill in Quincy Adams Sawyer. En route.

HANLON, D. E.

In vaudeville. Address MIRRON.

HOYT, ETHELWYN

With Kathryn Kidder.

HUNT, MARIE

Address Actors' Society.

JOY, ERNEST

Stage Manager. At Liberty. Actors' Society.

LORIMER, WRIGHT M.

Leading Man. With Mildred Holland. Season 1903-4.

MONTGOMERY, CHAS. H.

Old Men and Characters. Actors' Society.

OLDCASTLE, ELOUINA

Man to Man Co. Address MIRRON.

PITT, MARGARET DIBDIN

Permanent address, Actors' Society.

PORTER, CAMILLE

With Mildred Holland in Power Behind the Throne, 1903-4.

RAYMOND, DEAN

At Liberty. Address 114 W. 40th St., N. Y.

REIFFARTH, JENNIE

At Liberty. May 5. Summer and Next season.

ROLLESTON, FRANK

At Liberty. Address Actors' Society.

ROUSE, FANNIE DENHAM

Old Women. Character Comedy. Address MIRRON.

RYLEY, J. H.

Address Green Room Club, London, Eng.

STOKES, CHAS. W.

Canby, Arizona. After March 1st, Adelphi Theatre, London.

STOYLE, CARRIE LEE

Offers invited for Summer. Address Christian Co., en route.

STRYKER, G. A.

Leads and Characters, 107 W. 2nd St., N. Y.

TEMPLE, DOLLIE

Juveniles and Substitutes. With Tom Marks.

TRADER, GEORGE HENRY

Stage Director. Murray Hill Theatre, New York.

TAYLOR, JANE

With Arizona.

VAN STUDDIFORD, GRACE

Prima Donna. Bostonians.

WARD, CARRIE CLARKE

Woodward Stock Co., Kansas City, Mo.

WEBB, EDWARD

Comedian. Tivoli Opera House, San Francisco.

WILLS, ESTELLA X.

Leading Substitutes. At Liberty. Address MIRRON.

WILDER, MARSHALL P.

Phone 1112 5th St. "The Alpha," 35 W. 2nd St., N. Y. City

WILLIAMS, CORA H.

Comedienne. Address MIRRON.

WILSON, MAUDE

Season 2, Proctor Stock Co.

MR. and MRS. FRED. NIGHT

OLD MEN AND WOMEN. AT LIBERTY. Address MIRRON.

MAMIE SUTTON (Solomon)

AT LIBERTY.

108 W. 9th Street, New York.

BILLY McCLAIN

Address care Charles A. Hurt, 1441 Broadway.

L. JAY GERSON

Press Representative and Advance Agent.

At Liberty. Address MIRRON.

Harry Dickeson

Disengaged for Summer Opera.

Address MIRRON.

LUCIA MOORE

BALDWIN-MFLVILLE STOCK CO.,

NEW ORLEANS, LA.

ALICE KAUSER

Grand Opera House.

PLAYS.

NEW STOCK PLAYS,

NEW REPERTOIRE PLAYS.

Address 1432 Broadway, New York.

PROFESSIONAL CARDS.

ELIZABETH KENNEDY



De Witt Clinton and Edna Ellsmere
LEADING BUSINESS.

Clinton Stock Co., New Auditorium, Memphis, Tenn.
Permanent.

LILLIAN LANCASTER

LEADING JUVENILE.

Carpenter's QUO VADIS CO. Invites offers for next season. Address MIRRON.

JOHN J. FARRELL

Leading Man.

Forepaugh's Theatre,

Philadelphia.

VALERIE BERGERE

Leading Woman.

AT LIBERTY.

108 Columbia Heights,

Brooklyn, N. Y.

EVA TAYLOR

LEADING WOMAN.

Castle Square Theatre, Boston, Mass.

HAMLET.—Eva Taylor played Ophelia with remark-
able feeling and reserve. Both Mr. Craig and Miss
Taylor are quite as good as some of the stars we have
seen in their respective parts; in fact, better.—Boston
TRAVELER, April 18, 1903.
As Ophelia Miss Eva Taylor charmed her audience
by her pleasing personality and her acting in the mad

scene commanded the applause of the audience in a
marked degree.—Boston ADVERTISER, April 18, 1903.
The Ophelia of Eva Taylor had much in it to be com-
mended, her graceful presence, intelligent reading and
group of the possibilities of her scenes showing the re-
sult of careful, well directed study.—Boston HERALD,
April 18, 1903.

RICHARD BUHLER

HERMAN-BUHLER STOCK CO.

Heuck's Theatre, Cincinnati, Ohio.

ESTHER LYON

LEADS.

"Davis Stock Co.," Rochester, N. Y.

Miss Esther Lyon is as capable a leading woman as any that ever appeared in any Rochester stock company. She is, in
the first place, a thoroughly trained and thoroughly intelligent actress. She has presence and authority and easily fills
the stage and dominates the scene when she is called upon to do so. Her "reading" is admirable, her pose and gestures
graceful and meaningful. Her comedy is natural, unstrained and witty, and she is very strong, sympathetic and un-
theatrical in emotional and tenderly dramatic scenes.—Rochester Democrat and Chronicle, April 8.

Robert Conness

AT LIBERTY FOR LEADS, 1902-3.

Woodward Stock Co., 1901-2. Gem Theatre, Post's
Island, Summer.
Permanent address, Actors' Society.

Helen Strickland

HEAVIES AND GRAND DANCES.

Woodward Stock Co., 1901-2.
Permanent address, Actors' Society.

ETHEL FULLER. Leads. Gotham Theatre, Brooklyn, N. Y.

THE NEW MAGDALEN.—Miss Fuller played the
title role in a manner which showed her great his-
torical powers to the many varying moods of the role
with consummate grace, judgment and force, and her
audience hung on her every word.—The Brooklyn Cit-
izen, Tuesday, April 8, 1903.
Miss Fuller's sympathetic qualities particularly fitted

her to the role of The New Magdalen.—Brooklyn Times,
Tuesday April 8, 1903.
Miss Fuller as Mercy Harriah, gave a fine rendition
of that exacting role.—Standard Union, Tuesday,
April 8, 1903.
Ethel Fuller played the part of Mercy Harriah in a
highly effective way.—Brooklyn Eagle, Tuesday, April
8, 1903.

MABEL

MONTGOMERY

Mabel Montgomery once more made a notable triumph in the title part. It was no easy matter to follow Caroline
Hickel-Hoyt and Belle Archer in this role, but Miss Montgomery fairly covered herself with glory.—Dramatic Mirror,
April 28, 1903.

Leading woman. F. F. Proctor's Big Stock Co. SENHORA OLIVEIRA Y'DUARTEZ IN ON PROBATION.

Mina Crolus Gleason

CHARACTERS, Maitland Stock, Albany, N. Y.

AT LIBERTY for Season '02 and '03. Address Actors' Society.

LILLIAN MAE CRAWFORD

LEADING LADY.

Besides possessing ability as an actress, Miss Crawford has all the grace of a charming personality, and has become so
popular here as a stock star that her departure is much regretted.—Republican, Hoboken.
SAPHO—Lillian Mae Crawford, as Fanny Legrand, is pretty, graceful, stylish, and highly talented. Her acting was
admirable. In the final scene her work was thrillingly natural.—Portland, Me.
All the greatest English and American actresses have vied with each other in playing Forget-Me-Not. Miss
Crawford may well feel proud of her performance of the subtle Stephanie. (St. Louis)—Ethereal.
Featured, King Dramatic Co.—Western. Address en route.

Frederick Montague

LEADS.

6706 Perry Avenue, Englewood, Ill.

INVITE OFFERS FOR SUMMER AND NEXT SEASON

Lettie Allen

CHARACTERS, ETC.

Boyle Stock, Nashville, or Actors' Society.

LAURA EASTLAKE

Juvenile and Emotional Leads.

Address Garrick Theatrical Enterprises, Room 308, Knickerbocker Theatre Building

ELOCUTION, ACTING, ETC.

ADRIAN STANHOPE WHEATCROFT, Director.

Art Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free on application.
New York Office, 301 Knickerbocker Theatre Building.

19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

Address 214 West 83d Street, New York.

Circular. Address, Room 17, 1440 Broadway, New York City.

For particulars address **FERDINAND E. L. TORRIANI.**

Circulars may be had on application to the director,
EDWIN GORDON LAWRENCE.

280 W. 74th Street.
 Broadway DE R. 74th Street.
 Telephone, No. 244 Riverside.

Apply to E. P. STEPHENSON, Gen. Manager, Room 145, Carnegie Hall, N. Y.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

Opposite Dramatic Mirror Building.

This Academy is equipped with private studios and stage. Novel dances taught. Sketches arranged on short notice. Professional teaching. This speaks for itself: My pupils in New York, London, and Paris Theatre. Reads Clayton of Weber & Fields says: "I am the pupil and graduate of Constantine and consider him the peer of teachers." Max Irvine "He was my instructor." John Drew: "He taught my daughter." Lole Fuller and Dora, Paris. Edna Wallace Hopper, Florida Co. Little Collins, New York Theatre. Jules Owen Opera Co. Mrs. James Brown Potter, Ed. Faver, (La. Netherlands, La. Petite Adelaide. Entertainments furnished. Pupils placed. Branch Academy, West Side Lyceum, Broadway and 124th Street. N. Y. Luck, Wing, Character—all styles.

THOROUGH STAGE TRAINING.
Write for Catalogue. **EDWARD DVORAK, Director.**

5 West 21st Street, adjoining Fifth Avenue.

STILLER ELYSE **DIRECTOR.**
Formerly Leading Lady, Daly's Theatre.
Miss Elyse will enroll any more pupils for the term ending May 15th, as she realizes the impossibility of doing them justice in so short a time. Only a limited and chosen number of students will be admitted at the next term, commencing October 15th. Ladies and gentlemen requesting admission should apply to the office of the French Opera and are asked to be prompt in the profession when convenient. Pupils prepared to sit music.

J. FRANCIS BRINE, Secretary and Stage Manager, 5 West 31st Street.

tion and vaudeville acts taught complete in every detail with guarantee of enjoyment. My regulars, Martha Johnson and Dean La Vene, have been to the

Has constantly on hand a fine assortment of street dress
also very handsome evening costumes, that can be bought

Margaret Mottatt

JOHN FINDLAY.

CORSE PAYTON'S ANNUAL ANNOUNCEMENT

**CORSE PAYTON'S
LEE AVE. THEATRE,
BROOKLYN, N.Y.,
STOCK CO. HEADED BY**

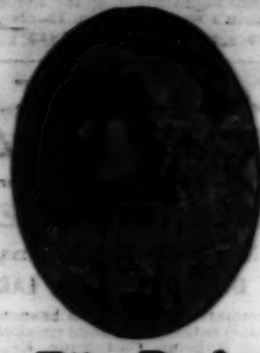


Corse Payton.

**Corse Payton
Is the
Manager
Who Puts New Life
In
Dead Theatres**

HIS ORIGINAL IDEA TO BE CARRIED OUT.

**CORSE PAYTON'S
FULTON ST. THEATRE,
BROOKLYN, N.Y.,
STOCK CO. HEADED BY**



Etta Reed.

TWO BEAUTIFUL THEATRES.

TWO BIG STOCK COMPANIES.

EMPLOYING TWO HUNDRED PEOPLE.

Each Producing a Play Two Weeks—One Week in Each Theatre.

The Corse Payton Scenic Studio

E. M. FRASER, Manager.

Is ready to furnish Artistic Scenery to Traveling Companies or to other Stock Houses.

In connection with the Lee Ave. Theatre is an up-to-date Photographic and Electric Show Printing Plant. **FRED ANDREWS, Manager.**

THE FOLLOWING LIST OF PLAYS ARE THE PROPERTY OF CORSE PAYTON AND CAN BE LEASED AT REASONABLE ROYALTIES. They have all been presented successfully at Payton's Lee Ave. Theatre.

By **HARLEY CAMPBELL**
TAKEN FROM LIFE
By **HENRY PETIT**

By **ARONRAUD GUNTER**
THE MERCHANT
By **MARTHA MORTON**

By **ELLIOTT HARRIS**
ONLY A FARMER'S DAUGHTER
ONLY A WOMAN'S HEART
By **JOSEPH LE BRANDT**

By **GEORGE HOEY**
CHILD OF THE STATE
LAW OF THE LAND
A MURDERER'S POLLY
A GIGANTIC LIAR
THE BLACK RUBY

\$500,000 is to be expended in remodeling the Fulton Street Theatre (formerly Criterion) which is owned by Etta Reed. She and Corse Payton are the only Actor-Managers to own their own theatres.

CORSE PAYTON

GENERAL OFFICES, 170 Division Ave., Brooklyn, N.Y.

BROOKLYN THEATRE CO. is playing Newark, N. J. this week.

ALICE ARCHER Mahler Bros.

"THREE CHEERS."

Under Management **MELVILLE JEFFREY.**

**A
MOTHER'S
HEART**

Two Heart Throbs
Produced, Scen., and Dir.
DIRECTION
M. W. TAYLOR,
Columbia Theatre,
Canton, N. J.

**WHY
WOMEN
SIN**

H. S. TAYLOR EXCHANGE,

Secure attention for Theatres: Books, Books, Loose Theatres, Ball Theatres, Traveling New Plays, Straightaway Out, Daily Booked Shows, Famous Capital. First-class Current Open Times of 500 Theatres, Free of Charge. Steamship Tickets for sale to all parts of the world. **BROADWAY AND 40TH ST., NEW YORK CITY. Phone 6602-A, 38.**

**A Permanent
Success.**

FRANCESE WILSON
Stage Manager.

CHARLES A. BURT

BOOKING ATTRACTIONS... NEW YORK REPRESENTATIVE FOR TRAVELING COMPANIES.
Room 7, Broadway Theatre Building, New York.
Now booking a number of the best standard attractions. Satisfactory results guaranteed. Call or write for particulars.

**GRAND
OPERA HOUSE
N. Y. CITY
WEEK
MAY 12**

**AT THE OLD
CROSS ROADS**
By **HAL REED**
ARTHUR C. AISTON, Prop. and Mgr.
Matinees, Wednesday and Saturday.

New House, COLFAX, Colfax Auditorium

On Grand Ave. N. Y. City, midway between Broadway and Wall St.
Ground Floor, Capacity 700, Stage 30 x 10, Proscenium 21 x 20, Tower 10.
READY FOR OPENING AUGUST 1st, 1902.
Only limited number attractions booked. For time address **GEO. H. LENNOX & CO., Managers.**
WANTED—strong attraction for opening. On certainty or share.

SEASON 1902-1903.
C. A. ARTHUR submits...

HORTENSE NIELSEN

In a \$25,000 Tour Production of
TWELFTH NIGHT
By **Wm. Shakespeare.** Playing best Theatres only at high prices.

6th AVENUE AT 31st STREET. NEW YORK.

Remarkable Concessions in Ladies' Underwear, owing to great

REBUILDING SALE

Also the following inducement to create a stir in our
Perfumery Department.

FACE POWDERS:

Bourjois Java, in all shades, 21c.
Tellow's Swansdown, 11c.
Gossamer, 14c.

A complete assortment of Chas. Meyer's and How's Green Paints and Powders. Headquarters for Devoy's Theatrical Preparations. Our Make-up Box, Double Action Lock, 69c. Mahler's Cold Cream, 45c., guaranteed not to become rancid in any climate.

All the new and choice Extracts and Perfumes at the lowest New York prices.

The Howard-Dorset Co.

Agents Traveling Office of the Middle States.
4th Season 1902-1903.

Entire new Repertoire of Powerful Plays! Everything New, Bright and Cheerful. Register to ask our friends! Address per route up to June, then Sioux City, Iowa, for our second Summer stock season.
GEO. S. HOWARD, Proprietor. OLIVER HARTWELL, Manager.

Ending a Profitable Year, last and last week of the season.
Tennessee's Partner
Tomball, Mass., May 6; Waltham, Vt., November 10; N. H., 1902.

The Elaborate Dramatic Novelty.

DOWN BY THE SEA

Management of **PHIL HUNT.**
Care Mear Little Co., 345 W. 14th St., N. Y.
Will Soon Speak For Itself.

WANTED, A HEAVY MAN

FOR SUMMER STOCK (PERMANENT).

One Matinee each week.
Address **JAMES BURKIN**, care Tim Murphy Co., Port Huron, Mich., May 6; Southway, 9; Bay City, 10; Flint, 13; Marion, O., 19; Indianapolis, Ind., 14; Sandusky, O., 15; Lorain, 16; Erie, Pa., 17.

Union City, Tenn.

Walker's Opera House

DON'T FAIL TO PLAY US WHILE IN TENNESSEE.

NOW BOOKING SEASON 1902-1903.

WOULD LIKE TO HEAR FROM COMPANIES COMING OUR WAY.

Address Manager, Union City, Tenn.